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An Open Theatre Is the Exhibitors' Best Advertisement

MOVING PICTURE World

FOUNDED IN 1907

EDITED BY J. P. CHALMERS

CALIFORNIA STATE LIBRARY

ZANE GREY'S
WHEN ROMANCE RIDES *(A BEN B HAMPTON PROD.)*

GOUVERNEUR MORRIS'
YELLOW MEN AND GOLD

RUPERT HUGHES'
THE WALL FLOWER

These Goldwyn Pictures for current showing are all strong attractions with big stars

BASIL KING'S
THE DUST FLOWER

ZANE GREY'S
OLDEN DREAMS *(A BEN B HAMPTON PROD.)*

MABEL NORMAND *in*
HEAD OVER HEELS

TOM MOORE *in*
MR BARNES OF NEW YORK

BETTY COMPSON *in*
ALWAYS THE WOMAN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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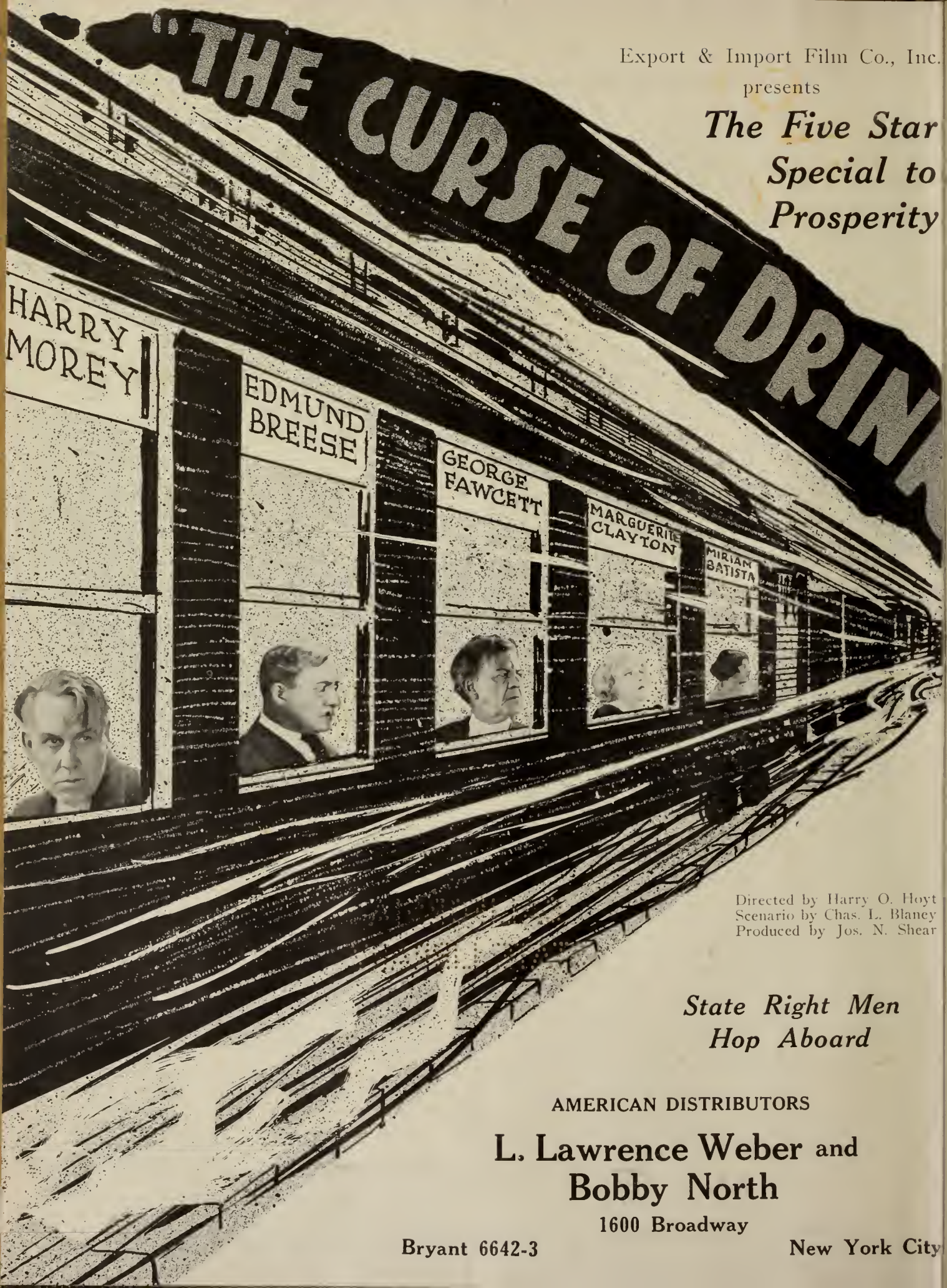


Export & Import Film Co., Inc.
presents

The Five Star Special to Prosperity

Directed by Harry O. Hoyt
Scenario by Chas. L. Blaney
Produced by Jos. N. Shear

State Right Men Hop Aboard

AMERICAN DISTRIBUTORS

L. Lawrence Weber and Bobby North

1600 Broadway

Bryant 6642-3 New York City

54714

Ask Billy Connors of Indiana!

He'll tell you why he shows Paramount Pictures. He's willing to tell the world!

Below is a letter written by Mr. Connors to every exhibitor in the Indiana territory. And all he says about Paramount is backed by his successful career. Mr. Connors has shown every Paramount Picture ever released. He ought to know the truth about them!

The MARION Marion, Ind.	The ROYAL New Castle, Ind.	The REX Swayzee, Ind.	The LUNA-LITE Marion, Ind.

MARION THEATRE COMPANY

BRANIGIN & CONNORS

Marion, Ind.

May 6, 1922.

Dear Sir:—

Perhaps the last year as pertaining to the Motion Picture Business has impressed you in the same way that it has me and a great many other Exhibitors throughout the country.

It has evidenced one thing and that is, it has been a plain exposition of the old saying "the survival of the fittest." To me it seems imperative that Motion Picture Exhibitors must stick together and realize that they are all in the same boat and must do their utmost in helping each other as well as doing things that will result in the uplifting of the Motion Picture Theatre.

Indications point toward a general "get better" of conditions and we believe this to be the time to establish our theatres on a solid rock of reputation. This can be done in no other way than thru the booking of the very best pictures obtainable.

For the past three years, we have given our patrons an almost solid program of Paramount Pictures because, they build business for us. They are a Nationally Advertised product that are backed with a dependable source of supply that can be relied upon year in and year out.

We are advised that Paramount Week this year will be the week of September 3rd to the 9th. To us Paramount Week does not mean a period of time that can be considered like unto the weeks and weeks so many companies are putting on, but we believe it to be generally known as a National Institution and a period that marks another anniversary of achievement and success in Motion Picture Production.

Paramount Week is always supported with a gigantic national magazine and newspaper advertising campaign, and judging from past performances upon the part of Paramount to actually assist the Exhibitor, I think we should all get together and help make Paramount Week, this year, the biggest and best yet.

Paramount is the only Company that does anything to help the Exhibitor after he buys the picture. We would like to see every Exhibitor book in Paramount Week solid on our recommendation as to the box office possibilities of Paramount Pictures.

With best wishes and regards, we are,

Sincerely,

MARION THEATRE COMPANY.

(Sgd) Billy Connors.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY

The Stars and Directors of America's Finest PARAMOUNT

HERE are the stars and directors who are making the forty-one great Paramount Pictures announced for release in the six months beginning in August and ending in January.

Stars who have armies of admirers!

Directors who have made scores of successes!

Big names are essential to box-office success. And Paramount gives you, in every picture, a group of names mighty in accomplishment, in prestige, and in drawing power.

Great stories, great productions, perfect casts, and stars and directors of world-wide renown—these are the elements that make Paramount Pictures.

And because you can depend on Paramount to give you a steady supply of such pictures, Paramount is the best box-office insurance you can have.

Paramount

If it's a Paramount Picture

Entertainment PICTURES

An Adaptation of this Advertisement Appears in

SATURDAY EVENING POST..June 17
Ladies' Home Journal.....July
Motion Picture Magazine.....July
Photoplay Magazine.....July
Picture Play Magazine.....July
Motion Picture Classic.....July
Film Fun.....July
Movie Weekly....June 10
Screenland .....June 10

Total Circulation
5,626,581

Pictures

it's the best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

Created by
Cosmopolitan Productions
What the
New York Critics Said:
"Many thrills . . . more gripping than a photo-diagram of the latest real shooting with crosses marking the spot."
—New York Herald.
"Directed by Tom Terriss with a fine appreciation for the dramatic possibilities of a murder mystery story. Not until nearly the last few hundred feet of film is the mystery solved."
—New York Evening Telegram.
"The real mystery is why there hasn't been a flood of photoplays of this type before now. 'Find the Woman' is a good film thriller capably acted, well constructed and interesting. We strongly advise attendance."
—New York Evening Sun.
"It is much more all-star than many pictures which are so advertiscd."
—New York Tribune.
Story by Arthur Somers Roche read by two million people in Cosmopolitan Magazine.
Scenario by Doty Hobart. Directed by Tom Terriss.
BOOK AND PLAY THIS
BOX OFFICE WINNER!
IT'S A HIT!
"FIND THE WOMAN"
with
Alma Rubens
A Paramount Picture

"Goldwyn is Babe Ruthing"

says the Motion Picture News after seeing "Watch Your Step," at the Capitol Theatre, New York

Read what the New York Critics said:

N. Y. HERALD—Josephson has woven a TALE OF SPARKLING GOSSAMER, yet one which keeps so close to the ground that it never seems in danger of floating away like so much celluloid thistledown.

N. Y. GLOBE—"Watch Your Step," a Goldwyn film, is ENJOYABLE and not overacted as are many of the movies of the day.

N. Y. TRIBUNE—Cullen Landis, who plays the lead, is interesting, not only because he looks so much like Charlie Chaplin, but because he can act. As a matter of fact THE ENTIRE CAST IS GOOD and the direction is excellent.

N. Y. WORLD—Patsy Ruth Miller is a pleasing and effective player before the camera, and Cullen Landis gives an interesting performance. This is A WHOLESOME PICTURE and is not dull. Proving that there can be such a thing.

N. Y. JOURNAL OF COMMERCE—The work of Julien Josephson, who has written many of Charles Ray's successes. It is a rural comedy, WITH HEART INTEREST, HUMOR AND A REAL THRILL.

N. Y. SUN—IT RUSHES ALONG from the hero's mad dash away from cops who are pursuing his automobile and straight into a country town at a gait that threatens to upset conventional movie speed records. The picture has all the interest which a yarn of a city crook—or a supposed city crook—always has when fate dumps him by the scruffs of the neck in the country.

EXHIBITORS HERALD—A corking story of YOUTH, LOVE AND ROMANCE, written by Julien Josephson and delightfully acted by Cullen Landis, Patsy Ruth Miller, Bert Woodruff, John Cossar and others.

N. Y. POST—This time of the year a good light comedy like "Watch Your Step," at the Capitol, is JUST THE THING FOR DIVERSION.

N. Y. DAILY NEWS summarizes as follows:

TITLE: "Watch Your Step."	PHOTOGRAPHY: Up to the mark.
TYPE: Rural Romance.	PLOT: India rubber.
DIRECTION: Clever.	VALUE: ABOUT 98 PER CENT.

MOTION PICTURE NEWS—*We recommend this picture* without fear of contradiction as being one of the best released in the past several months. Goldwyn, by the way, is "Babe Ruthing" very consistently of late. Their pictures of recent date have all been box office home runs. "Watch Your Step" is no exception to this condition.

A GOLDWYN PICTURE

There are racing pictures and racing pictures, but "Queen o' the Turf" is the Morvich of them all.

A Positive KNOCKOUT!

"Queen O'the Turf"

BY SPECIAL ARRANGEMENT WITH LOU ROGERS

GOING OVER EVERYWHERE LIKE A HOUSE AFIRE!

IT'S THE 1922 SPRING CLEAN-UP

Booked by the U.B.O. Circuit

Booked by the LOEW Circuit

Booked by the Fox Circuit

Booked by the Haring & Blumenthal Circuit

These Big Circuits KNOW Box-Office Pictures

READ WHAT THE CRITICS SAID:

Moving Picture World—
A thrill at the finish that will stir the most phlegmatic—The cast does excellent work at all times—AGAIN ATTENTION MUST BE CALLED TO THE RACING SCENE—IT ALONE IS WORTH THE PRICE OF ADMISSION.

Exhibitor's Herald—
The most exciting contest you have seen pictured—unusually beautiful shots—Book this—exploit it—and you'll profit—Humorous and happy ending.

Motion Picture News—
Rich in exploitation possibilities.

New York Telegraph—
Scenes are bears for size—GOOD FOR PROLONGED SHOUTING AND CHEERS FROM ANY AUDIENCE—AT THE BROADWAY THEATRE (New York) THE HOUSE CHEERED ITSELF HOARSE—scenes are as gigantic as any we have seen.

Film Daily—
Real live thrill that is unmistakable—exploitation should be easy—There is a genuine thrill in Queen O' the Turf.

R-C PICTURES

Book Thru Your Nearest R-C Exchange

And— —Keep Your Eye on R-C

R-C PICTURES

How To Make Money!

by P. S. Harrison

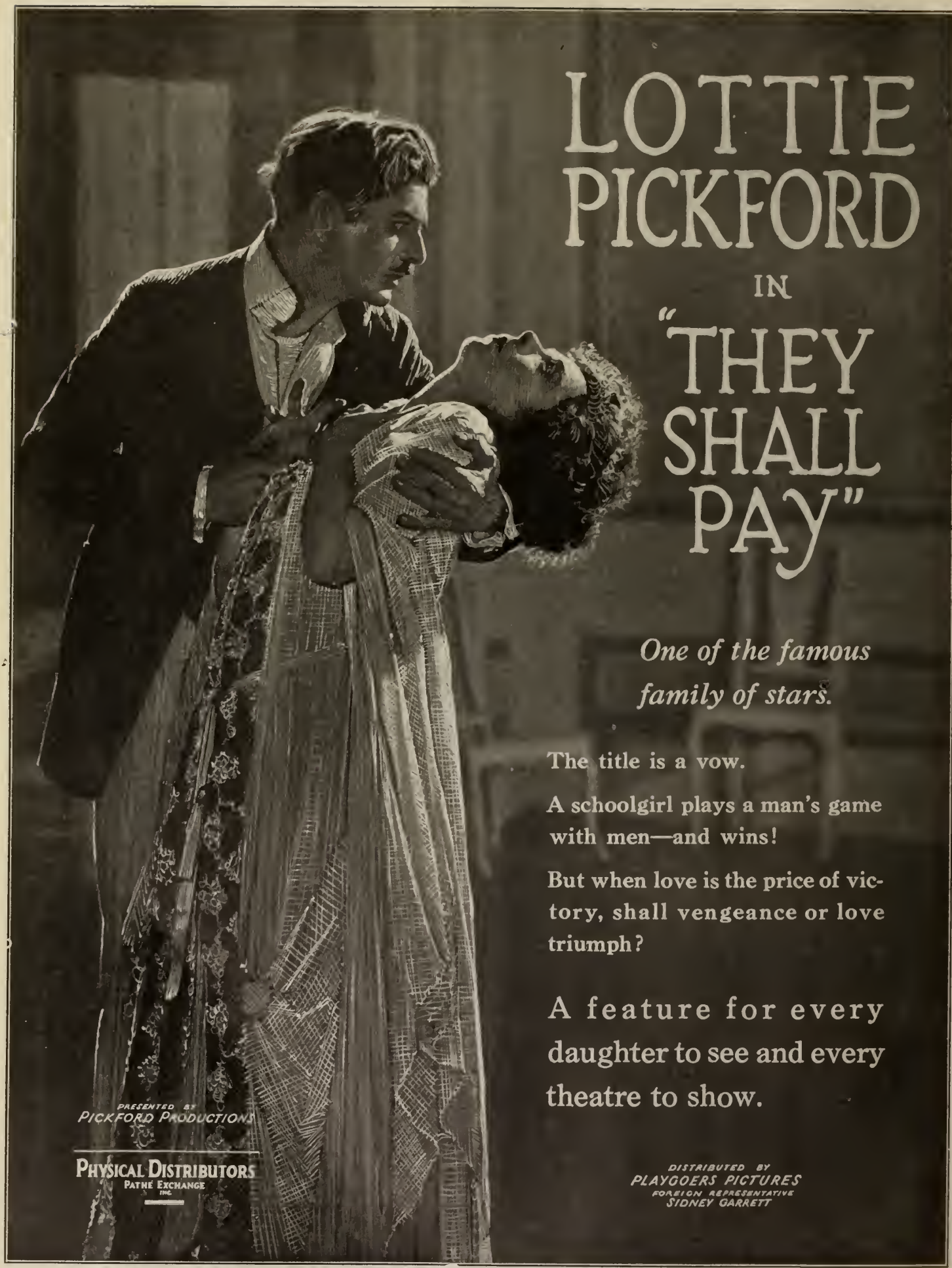
HARRISON'S REPORTS April 29, 1922

"Reported Missing"—Owen Moore

A comedy classic:—The hero is a rich young "high-flier." His love for a girl, the heroine, finally makes him change his mode of living and buckle down to work. His enemies have him shanghaied, and for three days he is kept prisoner on a reef-stranded schooner. His adventures on shipboard, plus his rescue of the heroine from a Jap, later on in the story, makes up "Reported Missing."

"Reported Missing" is one of those seldom produced pictures that can hold its own anywhere.—Selznick, April release; 6,750 ft.; 78-96 min.

LEWIS J. SELZNICK'S
WONDER PRODUCTION
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by Select



LOTTIE PICKFORD

IN

"THEY SHALL PAY"

One of the famous family of stars.

The title is a vow.

A schoolgirl plays a man's game with men—and wins!

But when love is the price of victory, shall vengeance or love triumph?

A feature for every daughter to see and every theatre to show.

PRESENTED BY
PICKFORD PRODUCTIONS

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

SPECTACULAR PRAISE FOR A SPECTACULAR PICTURE

ALBANY, N. Y.—"J. P. McGowan in 'The Ruse of the Rattler' is one of the best Western pictures screened in this city."—*The Times Union.*

COLUMBUS, O.—"McGowan makes Wm. S. Hart look to his laurels as a fast man with a gun and earns for himself a fighting name."—*Columbus Dispatch.*

SPOKANE, WASH.—"Lillian Rich is attractive enough to make the heart of any gunman turn over. J. P. McGowan is a hero who gets down to the business of manufacturing thrills satisfactorily."—*The Spokesman Review.*

NATION-WIDE! IT'S A CLEAN UP!

J. P. McGOWAN
in THE RUSE OF THE RATTLER
Lillian Rich, Jean Perry, Gordon McGregor, Andrew Waldron and Others

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE SIDNEY GARRETT

A HERALD PRODUCTION
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE

WILLIAM FOX *presents*

CHARLES JONES *in*

Another breezy western Jones picture

He plays golden notes for every exhibitor everywhere

by
Charles A. Selzer
Directed by Reeves Eason

Rough Shod

WHEN
CHARLES JONES
PLAYS

It is easy
to fill your
house with

Real,
Handsome
Money!

Ready June 4

FOX
A INDEPENDENCE & STRENGTH

AL LICHTMAN

A little over ten years ago, we started to work together for the Famous Players Film Company when it first started in business; Ben wrote the ads, the publicity and some of the scenarios; Al sold the pictures.

Everybody made money.

Those days were wonderful days—full of hopes and dreams. Most of them came true! They were tough days too! It was difficult to rent independent pictures to theatres on account of the trust, and admissions were only a nickel!

BUT QUALITY WON OUT!

To-day, with QUALITY PICTURES, RIGHT IDEALS and BRIGHT IDEAS—it's a cinch.

WE ARE TOGETHER AGAIN—but this time in business for ourselves, and we are building a business which we are determined the whole industry shall be proud of.

Ben is managing "production," and Al is managing "distribution."

The pictures that Ben will produce will be known as PREFERRED PICTURES and will be made under the trade name of

PREFERRED PICTURES, Inc.

The name of the distributing company will be known as the

AL LICHTMAN CORPORATION

There will be other independent producers releasing their product through the Al Lichtman Corporation. Announcement of these will be made at a later date.

We have been planning this for some time and we are ready.

BEN SCHULBERG

Our First Offerings Now in Preparation:

RICH MEN'S WIVES

By Frank Dazey and Agnes Christine Johnson.

The first of a series of GASNIER Special Box-Office attractions, directed by the creator of Kismet and other great pictures.

To be followed by:

CHING CHING CHINAMAN

By Wilbur Daniel Steele.

The prize short story of 1917.
It is unique—A story different from any you have seen.

ARE YOU A FAILURE?

By Larry Evans.

Written especially for the screen by this famous author, and will shortly be produced as a stage play.

A BIRD IN A GILDED CAGE

By Arthur J. Lamb.

From the famous song of the same name.

POOR MEN'S WIVES

A sequel to RICH MEN'S WIVES

A chapter from life.
Replete with laughs and sobs.

WHEN A WOMAN MARRIES

A powerful drama of today.

Each of these pictures will contain every element of box office success.

We shall always operate with the knowledge that to merit the exhibitors' support, we must deliver pictures and service that will be profitable.

For complete distributing plan and date of first release communicate with

AL LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY, N. Y.

STATE RIGHTS

PRESENTS

DADDY'S LOVE

A KNOCKOUT RURAL COMEDY DRAMA

WITH

TED EDWARDS — BILLIE RHODES
MR. AND MRS. HARRY TODD — ERNEST SHIELD
SAM ALLEN — BOB CHANDLER — VIOLET PHILLIP

AND OTHERS

Don't Miss These Money Makers

TOM AND JERRY MANIKIN COMEDIES
one each month

ORIGINAL NOVAGRAPH SLOW MOTION SUBJECTS
one each week

"BEAR HUNT ON ROOSEVELT TRAIL"

Distributed by

ROY H. KLUMB PRODUCTIONS

5107 HOLLYWOOD BOULEVARD — LOS ANGELES

A GIRL—HER BOY—A KISS—OH JOY!—
A PLOT—A ROW—A VAMP—THEN WOW!—
A SPAT—STAND PAT—TOO FAT—HOT CAT!

Book DORIS MAY

IN THE GAYEST COMEDY OF THE SEASON

"GAY AND DEVILISH"

A JUGGERNAUT of jazz and joy! The loveliest little Flapper of them all comes again to broadcast merriment to millions—The Flapper fad has gripped American girlhood—has turned her into a delightful little madcap whose charm is fetchingly personified by Doris May.

A rattling farce to which ALL the Flappers and their friends will swarm—Cast includes Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan—Jazz up your town with "Gay and Devilish!" Extraordinary special exploitation, including a novelty herald that beats anything you ever saw to help you mop up!

Book Thru Your Nearest R-C Exchange

STORY BY
CHAS. A. LOGUE

DIRECTED BY
WM. A.
SEITER

R-C PICTURES

A Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

John Jasper, Mgr. of Production

A dramatic romance by the able writer-director who built the sound picture fabric and box-office values into "River's End," "Bob Hampton of Placer," "Valley of the Giants," "Freckles," "Dinty" and a score more of the big ones.

A writer who has personally directed into this sound, sure, swift-moving story those audience certainties that she knows mean public patronage.

"The Lying Truth" is playing the best houses and the biggest circuits. Its cast and great title reenforce "a clean picture with a punch."

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY in The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell

Jaccard The Director

Bernstein Supervising Director

Maria Draga-The Heroine

What a combination was brought about to give box-office strength to "The Great Alone"—a grouping of factors who know how to make pictures.

MONROE SALISBURY, the Star: You remember "The Savage;" "The Millionaire Pirate;" "Hugon The Mighty;" "The Light of Victory:" "The Sleeping Lion;" "The Barbarian." As "Silent Duval" in "The Great Alone" Salisbury has the biggest of all his great roles.

JACQUES JACCARD, the Director: A great action director. Remember "The Great Air Robbery;" "Under Northern Lights;" "Liberty" and "The Red Glove," chapter-plays; "If Only Jim;" "Honor Bound;" "Desert Love;" "The Terror" and "The Fast Mail"? "The Great Alone" is still bigger.

ISADORE BERNSTEIN the Supervising Director: He supervised "Tarzan of the Apes;" "The Romance of Tarzan;" "Confession;" "Outside the Law" and scores of others, and now has a great Coast producing plant at his command.

And a cast backing up the great work of Salisbury that includes MARIA DRAGA, a new find; WALTER LAW, a great villain; LURA ANSON, Tom Meighan's leading woman in "If You Believe It It's So;" GEORGE WAGGONER, the Youssef of "The Shiek," and RICHARD CUMMINGS.

Premiere North American engagement: Turner & Dahnken's TIVOLI Theatre, San Francisco, opening June 4.

Lura Anson

Waggoner

Walter Law-The Villain

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

R-C PICTURES

present

Pauline Frederick

AT the peak of her great art, in another striking characterization that will hit your public squarely in the heart—

The velvet touch of a baby's hands and the soft music of its voice, arousing all her slumbering mother-instinct, transforms a dowdy genius into a woman of matchless beauty and scintillating wit—

At the flood tide of glorious womanhood, the supreme emotional artiste of the screen, presents another side of her remarkable personality—

in Wm. J. Locke's *fascinating story*

"The Glory of Clementina"

Directed by
Emile Chautard

Brilliant cast includes Louise Dresser, Truly Shattuck and Edward Martindel.

Book Thru Your Nearest R-C Exchange

Ain't Life Wonderful!

I've been cussed a lot in this business!

Considering the reasons therefor and those who have done it—I'm rather proud of it!

Recently I've had some messages of sympathy!

That was funny!

As Mark Twain said, "The report of my death was greatly exaggerated."

Personally I want, deserve or need sympathy less than any man I know!

If I put a little money in a business and then go home to California to see the folks and things go wrong—That's my fault—I'm not kickin'—I don't need, want or expect sympathy!

And the company was still mighty healthy when I got back—despite all rumors to the contrary!

For a young feller, my personal income is still pretty sweet and so far as this sales company, Wid Gunning, Inc., is concerned, my experience just proves that I should go back to my first idea—

Keep control of the organization myself and turn the profits over to the real boys who do the work.

With a film sales organization—THE FIRST 100 YEARS are the hardest!

I've been in the show game.....26 years

I've been in New York.....10 years

Wid Gunning, Inc., has been running...1 year

In the film business, every year is equal to a hundred in any other. Of course, the corporation's first hundred years would be the hardest—

They always are!

The second year, starting June 1st, will be better!

And every year after, much better!

This year I'm going to make twelve big specials.

Our little troubles with this sales organization have simply slowed the procession a little.

But those twelve specials are coming!

You know producing is my real work!

A certain number of exhibitors will get a chance to participate in the profits—the others will pay really big money because they will be really big pictures!

Getting things geared up here again has delayed me so that we will not have time to see enough exhibitors to finance all of the twelve productions so I will proceed to finance these twelve productions personally, in association with a group of financial associates, so that the productions will be available for the coming season.

Those exhibitors who do get in on the plan this year will participate just as if the productions were financed entirely by exhibitor partners.

Meanwhile, friends, don't waste any sympathy on me—I dont need, want or deserve it—I have some enemies—I've had some for many years—

I'm rather proud of them!

I'd rather that sort should be my enemies than my friends!

I learned long ago how to take care of myself!

AIN'T LIFE WONDERFUL!

Wid

"Big Money Maker! Don't Overlook It!"

You can't afford to overlook this review.

"Exhibitors in general cannot afford to overlook this feature, which gives every indication of proving a big money-maker."

"This latest Constance Talmadge vehicle registers as capital farce comedy, full of snap and ginger and safe to make a hit wherever it is shown. It is bully good stuff, alive with rollicking humor, moving at a fast clip and providing the ever popular leading lady with just the sort of role suited to her versatile talents.

"The beginning is sheer melodrama, a horrific tale of shipwrecked folk on a raft, dying of hunger and thirst and still ready to scrap for the affections of the lone woman in the quartette. Then, as the subtitles grow more and more mock-heroic in tone and the action wilder, it suddenly changes to a view of the heroine reading and weeping over a realistic romance of the sea.

"The real fun starts when Phyllis Tomley decides that her hubby is altogether too prosaic to satisfy the yearnings of her emotional temperament and seeks divorce, as well as the love of a former suitor and present successful novelist. The farcical situations come thick and speedily and there is no let-up in the mirthful swing of the picture, excepting when husband Hector injects a bit of drama by saving Phyllis from a thieving Mexican, until the final close-up is reached.

"It is irresistibly funny and the burlesque on the Reno Divorce Court proceedings another palpable hit. Constance Talmadge plays the part of Phyllis with her usual vivacious charm, giving a performance bound to please her numerous admirers. Harrison Ford is immense as the erstwhile meek, but later resourceful husband, and Kenneth Harlan scores heavily as novelist Wales. The support is excellent." —*Exhibitor's Trade Review.*

Joseph M. Schenck presents

CONSTANCE TALMADGE

IN

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee"
By Edgar Selwyn

Directed by Sidney A. Franklin
Dicector of "Smilin' Through"

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

THE WINNING SMILE

You'll see it and a lot more that'll make your patrons not only smile but roar with laughter in the latest Mack Sennett two-reel fun-maker.

MACK SENNETT

Presents

"Gymnasium Jim"

with Billy Bevan
and Mildred June

Directed by Roy Del Ruth

DON'T MISS ANY
of Sennett's two-reel comedies of feature worth made for release through First National.

"The Duck Hunter"
"Be Reasonable"
"By Heck"—"On Patrol"

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

RELEASED ON THE OPEN MARKET
AVAILABLE TO ALL EXHIBITORS

Joseph Plunkett hung up his stocking—Yes, right in May!

And Old Santa Claus has slipped him a package that is going to bring him big Money.

He's got the third picture of

RICHARD BARTHELMESS

"Sonny"

Booked for the New York Strand for next week. And you can bet it'll be a big clean up for—

It's got the punch of "Tol'able David."
It's got the love and romance of "The Seventh Day."
It's got—best of all—a big heart throb that makes it bigger than either.
It's "Our Dick at his best."

Presented by INSPIRATION PICTURES, INC. Taken from the play by George V. Hobart; directed by Henry King; screen adaptation by Frances Marion and Henry King. A FIRST NATIONAL ATTRACTION.

We'll Tell You What They Think Of It Next Week

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

First Skirmish Won by O'Reilly Faction in Electing New Western New York Head

THE first clash between the two exhibitor factions in upper New York State terminated this week in a defeat for Howard Smith of Buffalo, a Cohen lieutenant, who applied for a charter that was taken by officials of the Motion Picture Theatre Owners of New York State to mean that the national organization was about to squeeze it out of the association.

Until Tuesday, May 23rd, Smith was President of the Motion Picture Theatre Owners of Western New York. He called a meeting for that date for the purpose of creating an up-state organization to work in conjunction with the M. P. T. O. A. However, his efforts were in vain for his purpose not only was defeated, but he was prompted to resign the Presidency and Jules H. Michaels of Buffalo, who has steadfastly fought side by side with Charles L. O'Reilly, and Sam I. Berman, President and Executive Secretary, respectively, of the New York State organization, was elected to succeed him.

This defeat of the Cohen force in upper New York is taken by exhibitors to mean the absolute overthrow of Czarism in New York State. That the New York State exhibitors are determined to have nothing further to do with the M. P. T. O. A. seems certain on the face of reports received this week. In the Buffalo defeat is seen the total failure of the Cohen faction to establish a new unit in New York.

As we exclusively published in Moving Picture World last week the confederation of independent exhibitors is gaining much ground and indications were that before June rolls by such an organization dedicated for the transaction of business and the protection of exhibitor interests, with absolutely no politics, will have been effected. Already four States are ready to fall in line, according to reports received in authoritative circles.

Another important development of the past week came in the form of a conference held at the offices of Will Hays, president of the Motion Picture Producers and Distributors, Inc., with a committee representative of the New York State M. P. T. O. and Theatre Owners Chamber of Commerce participating. The exhibitor situation was gone over thoroughly. At the close of the conference—the first held between Mr. Hays and a committee representative of the New York exhibitors—the former Postmaster General instructed the committee to draw up a uniform contract along their lines and that he would take it up at an early meeting of the organization. Several other important matters also were gone over.

On Wednesday, May 24, announcement was made by Cohen that a conference between Hays and the National Board of Directors of the Motion Picture Theatre Owners of America, will be held in New York, commencing Monday, June 12. This conference was arranged in conformity with the provisions of a resolution adopted at the recent national convention, in which the board was directed to plan such a meeting within 30 days.

The members of the M. P. T. O. A. Board of Directors include the following: A. R. Pramer of Nebraska, W. A. Steffes of Minnesota, M. E. Comerford of Pennsylvania, W. D. Burford of Illinois, Claude Cady of Michigan, W. A. True of Connecticut, H. B. Varner of North Carolina, E. M. Fay of Rhode Island, G. G. Schmidt of Indiana, I. W. McMahan of Ohio, A. Julian Brylawsky of Washington, D. C., R. F. Woodhull of New Jersey, Sydney S. Cohen of New York.

The Buffalo meeting was largely attended by exhibitors of that territory and the proceedings of the Washington convention were discussed. A resolution was passed requesting the State organization to withdraw from the M. P. T. O. A. Another resolution was passed extending a vote of confidence and support to the State officers in their efforts to keep the State organization a solid unit at the convention so that the interests of the exhibitors of the Empire State could be safeguarded.

After resolutions were passed, Mr. Smith resigned and Mr. Michaels of the Regent Theatre, Buffalo, chairman of the executive committee of the M. P. T. O. N. Y., was elected president for the unexpired term of office.

Cohen Names Five as National Executives

Under the provisions of the constitution of the M. P. T. O. A., the national executive committee consists of representatives from each state unit of the organization or recognized subdivision of a state. These state units or divisions are to make the selections and certify the same to the national office.

In addition to the members thus selected in the states, five members are to be appointed at large by the national president. In conformity with this provision of the constitution, President Sydney S. Cohen has named the following: J. C. Ritter, Detroit; L. J. Dittmar, Louisville; Harry Davis, Pittsburgh; C .E. Whitehurst, Baltimore; Jacob Lourie, Boston.

Al Lichtman and Ben Schulberg Form Producing and Distributing Company

AL LICHTMAN AND BEN P. SCHULBERG, who for several years worked in close association for Famous Players, have again joined forces. This time, however, they are in business for themselves, having with J. G. Bachman formed the Al Lichtman Corporation, Mr. Lichtman being in charge of distribution and Mr. Schulberg managing the production end.

Mr. Lichtman announces that distribution of the new company's product will be through Al Lichtman Corporation exchanges to be established with territorial partners who will include some of the most prominent exchangemen and exhibitors throughout the country. This is the same plan as originally put into effect by Mr. Lichtman with the Alco Company and with Famous Players.

Distribution of the first six pictures will begin in September. These pictures will be produced in Los Angeles by Preferred Pictures, Inc., with prominent players and directors. The first six, for which production plans are already under way, will be high-class box-office attractions. The initial picture will be "Rich Men's Wives" by Frank Dazey and Agnes Christine Johnson, the first of a series of specials directed by Gasnier.

This will be followed by "Ching Ching Chinaman" Wilbur Daniel Steele's prize short story; "Are You A Failure?" written for the screen by Larry Evans and soon to be produced as a stage play; "A Bird in a Gilded Cage" adapted from Arthur J. Lamb's well-known song; "Poor Men's Wives" a sequel to "Rich Men's Wives" and "When a Woman Marries" a drama of today featuring some of the screen's best known artists.

Greatest Era of Prosperity Just Ahead, Hays Tells Carnegie Institute Audience

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., addressing an audience at Carnegie Institute, spoke frankly about the industry, told of its possibilities and its needs, and pledged himself and those with whom he has become associated to do everything possible to realize the great potentialities of the film.

Mr. Hays said that there is an investment of $500,000,000 in real estate, studios and equipment, with 50,000 persons constantly employed at salaries totalling $50,000,000 annually. For admissions to picture theatres $800,000,000 is paid annually, and possibly $200,000,000 a year spent in production.

"No exigency however serious," he said, "will present to this nation an insurmountable crisis. Every problem is solvable. Readjustment demands the best there is in us as a nation mentally and spiritually. We shall adhere to the true, clear thing and never abandon our high ideals. This nation is a success; it is still the hope of the world; it must be made a yet greater place for the sons of men.

"The fact is, of course, that there is ahead the greatest era of expansion and prosperity the world has even seen. The only question has been when will it start. Well, it has started. There has been a lot of business that has been really sick, staggering, still with the shell shock of war and the debauch of extravagance, but there has been a good deal more business that has been merely malingering. I have had and have now full appreciation of the difficulties, but I have no use for commercial slackers.

"We have not been in a period of hard times coming; we have been in a period of soft times coming. Prosperity is right ahead of us and it is time to go out and meet it. I cry continually for the common sense of courage, confidence and co-operation. Let us lay bricks—not throw them."

Vitagraph Merges Publicity Forces with Its Great Brooklyn Studio Organization

VITAGRAPH has completed arrangements for the housing of its entire publicity organization in its great Brooklyn studios. The action is taken as a part of a general plan to more closely co-ordinate the production and distribution units.

The company feels that the change will be beneficial in taking up slack that exists with its publicity department remote from its source of supply. The quarters selected in the Brooklyn plant are convenient to art, still and printing departments, and will put the staff in daily touch with the atmosphere of production.

The Brooklyn studios of Vitagraph occupy an entire city square, and are the last word in modern equipment, embodying many features exclusive with this company. The change will not affect Vitagraph Exchange, which occupies an entire floor at 1600 Broadway.

Foreign Interests of Moving Picture Firms to Be Cared for by H. H. Morse

THE foreign interests of manufacturers and exporters of moving pictures, according to advices from Washington, D. C., will be looked out for after July 1 by Henry H. Morse, of Boston, who has been appointed by Secretary of Commerce Hoover to be chief of the specialties division of the Bureau of Foreign and Domestic Commerce.

Mr. Morse was born at Athol, Mass., June 2, 1877, and is a graduate of Harvard College. For ten years he was export manager for the Regal Shoe Company and has had much other experience in that line. He is considered one of the foremost authorities in the country on export technique and has been prominently connected with the foreign activities of the New England Chamber of Commerce and other important organizations in that section.

Mr. Morse brings to the bureau this wide experience in the export domain and an intimate acquaintance with foreign markets and a wide practical knowledge in the field of specialties, which is expected by officials of the department to be of untold value to the exporters with whom he will come in contact in his new position. The division of which he will be chief, in addition to moving pictures, also handle such commodities as stationery, jewelry, etc.

Tribute to Senator Walker

As forecast last week in MOVING PICTURE WORLD, at the regular Motion Picture Theatre Owners Chamber of Commerce meeting on May 23, the board of directors announced the appointment of Senator James J. Walker, formerly national exhibitor counsel, as counsel for the New York City organization. In recognition of his valuable services to the exhibitors of the country and especially to those of New York State, the Chamber will tender him a testimonial banquet at the Ritz-Carlton on June 14.

Presbyterians Plan Concerted Attack on the Motion Pictures

Presbyterians are urged to refrain from attending theatres that show suggestive and unclean pictures. The request was made in the form of a unanimous resolution of almost 900 commissioners of the General Assembly of the church meeting in Des Moines.

The Assembly instructed its Board of Temperance and Moral Welfare to begin a movement to unite all the moral agencies of the country in a concerted request to Congress that pictures be supervised in production to see that they measure up to certain moral standards.

Certain interests in the industry, the statement said, in films make light of marriage, woman's virtue, the Lord's Day, the Eighteenth Amendment and chastity, "thus spreading a moral blight across America and striking at the vitals of the nation in suggesting to the youth of the land habits and attitudes of life that tend only to ruin."

Mexico Bans Imports of American Films; Reason Kept Secret

The Mexican government has prohibited the importation into Mexico of certain American films, according to advices received by the Post Office Department. The department is not advised as to the reason for the action of the Mexican government, but has announced that postmasters should be guided thereby.

The department was advised of the prohibition by the Mexican postal administration, in the following communication:

The Ruling

"In accordance with the ruling made by the president of this Republic, the importation of any class of films produced or released by the Paramount Pictures Company is prohibited until further notice. As this prohibition embraces importation of the films of the said enterprise by mail, the Mexican exchange officers have been instructed this day, effective at once, to return to the office of origin in your country all shipments of this kind, accompanied by the corresponding bulletin of certification. I take the liberty to advise you of this, for such action as you may see fit to take, adding that the prohibition in question will remain in force until advice to the contrary is given to your department."

While the communication mentions only Paramount, it is understood that several other companies are affected. Paramount officials and Courtland Smith, assistant to Will H. Hays, declined to discuss the reason for the prohibition.

Allens of Canada in Financial Trouble, Reports Say; Creditors' Meetings Called

DEVELOPMENTS affecting the interests of Jule and J. J. Allen of Toronto throughout Canada, have occurred in quick succession during the past few days, the start of which was the announcement on May 17 that the Allens had made a personal assignment for the benefit of creditors to G. T. Clarkson, Toronto, authorized trustee, who immediately called a general meeting of creditors to be held in Toronto on May 25.

Simultaneously with this news came the reports of judgments in Toronto courts against the Allen interests. Knauth, Macleod and Kuhne were given judgment against Jule and J. J. Allen for $47,510 and the State Bank and Trust Company was given judgment against Allen Theatres, Ltd., Toronto, for $2,538.

These developments were followed by an announcement that the Allen Montreal Theatres, Ltd., controlling Allen interests in Montreal, had been obliged to call a meeting of creditors at Montreal. Then followed notification at Toronto of a meeting of creditors of Allen Theatres, Ltd., Toronto, to consider a proposal of extension, this meeting being scheduled for May 29.

Purchase Offer Of Two-Fifths

Following these developments came the statements that J. P. Bickell, vice-president, and N. L. Nathanson, managing director of Famous Players Canadian Corporation, had made another offer to purchase all Allen theatre interests in the Dominion, the renewed offer being for two-fifths of the value of theatre stock, it is declared. It has been intimated that an offer from the Famous Players Canadian Corporation would be seriously considered at a meeting of shareholders at Toronto.

The Famous Players people, directing Regal Films, Ltd., and a chain of fine Capitol theatres across Canada, as well as allied enterprises, made their first offer of absorption last fall. Negotiations were admitted but the deal never came to a head.

At the zenith of their career, the Allens controlled or owned no less than fifty-six picture theatres, practically from coast to coast in the Dominion. During the past year or so, however, a number of these theatres reverted to former owners or were otherwise disposed of. The proposal for an extension to creditors of Allen theatres, made at Toronto, provides for the establishment of a creditors' committee which would continue the business and would name the time and amount of partial payments. This proposal would require the sanction of two-thirds of the creditors and be subject to the approval of the court. All debts would have to be paid in legal priority under the laws of Ontario.

Statement of Liabilities

A statement submitted by the Allens show that their liabilities totalled $687,293, with assets of $951,618, indicating a nominal surplus of $264,325. Assets comprise nominal equities, it is said, in pledged securities of $307,949, of which the heaviest holder is the Canadian Bank of Commerce in whose holding is a nominal equity of $172,419. Assets comprise almost entirely common stocks in subsidiary theatres which aggregate over $215,000, it is pointed out. There are 200,000 shares in the Allen's Cleveland Company, 69,000 shares of common stock in Allen's Toronto interests, and others. The Allens maintain that their personal assignment has nothing to do with Allen theatre companies but the latter have called important meetings at Montreal and Toronto to discuss financial developments, it is reported.

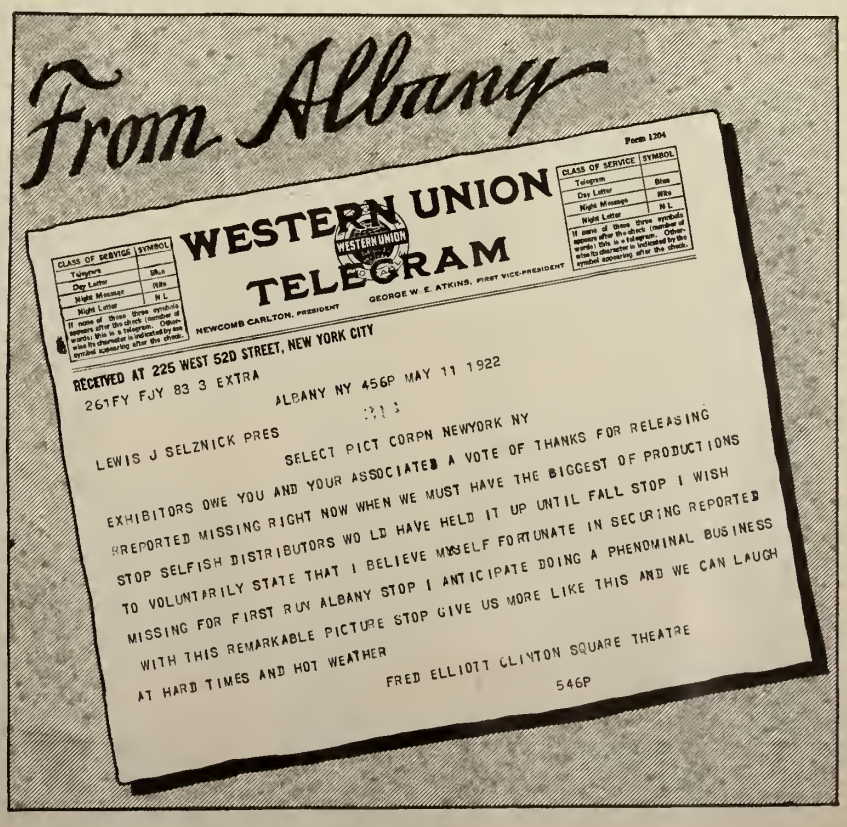
The Allens admit that they were forced into assignment when the found themselves unable to meet a large New York obligation recently. It also is understood that the Allens owe a considerable sum to Associated First National Exhibitors' Circuit for sub-franchises and film rentals for the Allen houses in Eastern Canada, with the exception of the Allen's Regent Theatre at Ottawa for which no sub-franchise was obtained. It is almost impossible to outline how the shareholders of subsidiary theatre companies stand because of varying situations. Some of the Allen theatres were paying propositions, while others were not, it is stated.

The first indication of reverses came last year when the Allens permitted an option on the Empire Music Hall, London, England, to lapse and also when they started to relinquish control of various theatres in Canada. Then came the announcement of an important offer of absorption by the Famous Players Canadian Corporation. Toronto liabilities include: Robert Simpson Company, $62,417; G. T. Clarkson, $20,000; Dominion Bridge Company, $11,157; H. Rotenberg, $11,079; Yolles & Rotenberg, $13,538.

Marr Promoted

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, announced this week the appointment of Alan D. Marr as assistant general manager of that organization. Mr. Marr, who had joined the Kane company last December as comptroller, entered upon his new duties at once.

The appointment of an assistant general manager of the Arthur S. Kane Pictures Corporation was made necessary by the constant increase in the business of that organization.


From Albany
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY
261FY FJY 83 3 EXTRA
ALBANY NY 456P MAY 11 1922
LEWIS J SELZNICK PRES
SELECT PICT CORPN NEWYORK NY
EXHIBITORS OWE YOU AND YOUR ASSOCIATES A VOTE OF THANKS FOR RELEASING
REPORTED MISSING RIGHT NOW WHEN WE MUST HAVE THE BIGGEST OF PRODUCTIONS
STOP SELFISH DISTRIBUTORS WO LD HAVE HELD IT UP UNTIL FALL STOP I WISH
TO VOLUNTARILY STATE THAT I BELIEVE MYSELF FORTUNATE IN SECURING REPORTED
MISSING FOR FIRST RUN ALBANY STOP I ANTICIPATE DOING A PHENOMINAL BUSINESS
WITH THIS REMARKABLE PICTURE STOP GIVE US MORE LIKE THIS AND WE CAN LAUGH
AT HARD TIMES AND HOT WEATHER
FRED ELLIOTT CLINTON SQUARE THEATRE
546P

Loew's Warfield Opens Out in San Francisco

The opening of Loew's Warfield Theatre, San Francisco, on the evening of May 13, was the occasion for a demonstration probably without equal in the history of the theatre business of the Far West. A brilliant audience, which resembled a first night at opera, a galaxy of moving picture stars and a magnificent theatre that exceeded even the fondest expectations, were contributing features to the success of the event.

Behind all this, however, was the hidden feeling of home pride, the linking of San Francisco's golden past with her wonderful present and future and the wish to do honor to the distinguished citizen for whom the house was named. For this city is the home of David Warfield, beloved actor, friend of Marcus Loew, who financed the first moving picture venture of the latter when a tiny showhouse was opened at Seventh avenue and Twenty-third street, New York.

Mr. Loew had planned to attend the opening and it had been hoped that David Warfield could attend in person, but the former was attending the convention of the M. P. H. O. A. at Washington, while Mr. Warfield was kept away by an extended engagement made necessary by the recent accident at Los Angeles, in which his leg was broken, the venerable mother of the actor was present, however, as was also his sister.

American Film Trade Abroad Is Extending

The foreign trade in American moving pictures is expanding steadily, some forty-five different countries importing films from us during March, according to a report just prepared by the Bureau of Foreign and Domestic Commerce. Exports of positive films during the month totaled 11,603,435 linear feet, with a value of $509,975. The most important markets were Australia, Canada and Argentina, in the order named, between them taking very nearly half of the total exports.

In addition to finished productions, we also exported 3,087,971 feet of sensitized, but unexposed, film, worth $86,500 and 935,824 feet of negatives, valued at $61,729. Markets for raw stock are confined to England and her colonies, Japan, China and Mexico, the last two, however, being negligible. Somewhat more distribution is given negatives, some fifteen countries making imports during March, England and her possessions taking about half of the total shipped abroad.

Independent Exchanges in Canada Amalgamate

A considerable number of independent film exchange organizations in Winnipeg, Manitoba, have amalgamated in a new company, Capitol Film Service, Ltd., of which George A. Graham of Winnipeg has become general manager. The companies involved include several well known enterprises. The western Canadian rights to British-made productions handled in Canada by the Anglo-Canadian Picture Plays, Ltd., of Montreal, have been absorbed by the new company, it is announced. In fact, George A. Graham was formerly the Western Canadian manager of the Anglo-Canadian company.

Another prominent Canadian concern interested is the Canadian Exhibitors Exchange, Ltd., with headquarters at Toronto. This exchange was organized under the direct auspices of the Moving Picture Exhibitors' Association of Ontario some years ago.

The purpose of the amalgamation is to effect a big reduction in overhead expenses and it is promised that a considerable saving in rental charges to exhibitors will also be brought about.

It's Rough Sailing for Drs. Crafts and Chase

Motion picture producers and theatre owners have the same right to organize and make known their political desires as has any other group of men, according to an expression of Senator Shortridge, of California, chairman of the subcommittee of the Senate Judiciary Committee charged with the consideration of the Myers probe resolution.

The Senator had given an opportunity to the Rev. M. K. Fulton, of Washington, the Rev. Wilbur F. Crafts and Canon William S. Chase to continue their argument in favor of the adoption of the Myers resolution and investigation of the motion picture industry. They indicated it was all right for the anti-saloon league to engage in politics but they were not charitable enough to believe that anybody else had a like right.

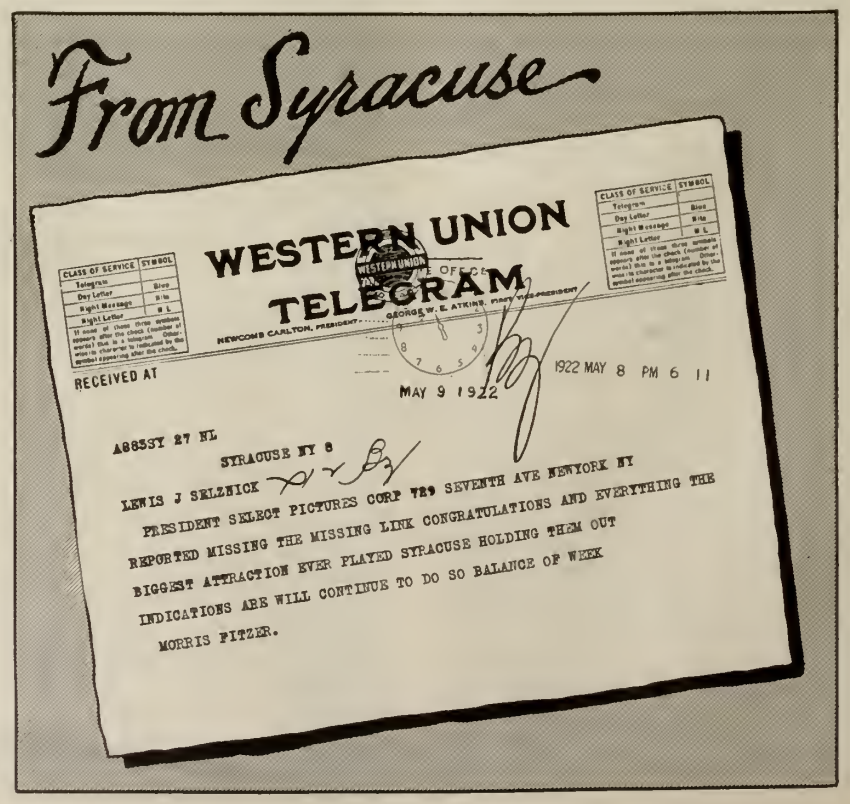
Reformers Seek to Have Theatre License Revoked

A suit, asking that the license of the Jefferson Amusement Company of Huntington, Ind., be revoked, was filed in city court at Huntington, Thursday, May 16, by persons who have been active in a movement to close the moving picture theatres on Sunday.

A similar suit was filed last winter in an effort to put a stop to the Sunday shows, but Mayor Clarence Juillerat, who is judge of the city court, refused to hear the suit and refused to order the police to interfere with the Sunday shows. The present suit was filed with a view to making a test of the law, it is understood.

Prominent Exhibitor Marries in New York

William J. Clark, president of the theatre chain corporately known as the Consolidated Theatres, Grand Rapids, Mich., was married in New York on Tuesday evening to Miss Emmy Georgette Meda of Milan, Italy. The bride is the daughter of Giuseppe Meda, a well-known iron manufacturer of Milan. Mr. Clark is well known to the moving picture business and has and is successfully conducted many theatres along progressive lines. He is receiving the congratulations of his New York friends, among whom is Moving Picture World.


From Syracuse
WESTERN UNION
TELEGRAM
RECEIVED AT
MAY 9 1922
1922 MAY 8 PM 6 11
A985SY 27 NL
SYRACUSE NY 8
LEWIS J SELZNICK
PRESIDENT SELECT PICTURES CORP 729 SEVENTH AVE NEWYORK NY
REPORTED MISSING THE MISSING LINK CONGRATULATIONS AND EVERYTHING THE
BIGGEST ATTRACTION EVER PLAYED SYRACUSE HOLDING THEM OUT
INDICATIONS ARE WILL CONTINUE TO DO SO BALANCE OF WEEK
MORRIS FITZER.

Paul Brunet Sanguine for Future; on Eve of Sailing Abroad He Sees Growth of Confidence in Industry

PAUL BRUNET sailed on May 24 for a few months' vacation in Europe. Just before his departure the president of Pathe Exchange, Inc., in an interview for publication, expressed himself as follows:

"I am taking a little rest, and I leave my desk with the sanguine feeling that upon my return I shall find the motion picture business still further improved. I think the worst is now behind us, and while one cannot expect much improvement during the summer months, the gradual and continued improvement in general conditions during the months from now until September will reflect itself in a surge upwards in the business of exhibitors, and accordingly make conditions easier for the distributor and the producer.

"Almost everyone dislikes to talk about last year. While Pathe Exchange, Inc., made very little profit last year, we considerd our good will asset somewhat increased. We have demonstrated that we stand by our customers, and gratefully acknowledge that they have stood by us during a very trying year, to our mutual benefit and better understanding.

More Co-operation

"The conditions of our industry seem to be shaping themselves very nicely. Exhibitors and producers realize their mutual inter-dependence and are ever getting closer together in understanding and the shaping of the industry's future. Only a few short years ago the public felt a certain antipathy to railroads. I believe that the public now realizes fully the important relationship carrier prosperity bears to general welfare. Likewise exhibitor and public feeling toward producer and distributor is rapidly becoming more and more tolerant, and as soon as this feeling becomes fully crystalized we can look for some really wonderful developments in the production end of our business.

"The start made by Mr. Will H. Hays on behalf of the producers and distributors is interesting, and from the steps so far taken it seems clear that as he gets a full grasp of the industry's problems much good can be expected to result, particularly since I note the interest and participation of exhibitors in their organization and the apparent purpose of that body to make a trial of complete co-operation with the producer-distributor organization.

Foreign Situation "Mixed"

"The foreign situation is still pretty well mixed. I expect to study those conditions on my present trip. Much depends on the outcome of the Genoa Conference. We all know that some of the countries, like Russia, that years ago was one of the best fields for films, could again be a considerable help to the film industry of this country if business relationship were re-established.

"The motion picture industry was the last to feel the depression and seems to be one of the first to make recovery. For every month this year so far, general conditions have been behind the same months last year, yet our business, and so far as we can learn that of exhibitors and other distributors, has well held its own with last year, and since leading statisticians and business men now claim that May and June this year will finally show gains over the same months last year, I cannot help feeling that September of this year will inaugurate an era of steady prosperity for the motion picture industry."

New York Attorney General Files Brief in Pathe News Reel-Censorship Battle

CLAIMING that firms of prize fights are in the same category as the current event films of the Pathe Exchange, Inc., the New York State attorney general's office bases some rather interesting arguments before the Appellate Division, as to the right of the New York State Motion Picture Censorship Commission to continue censoring the news weeklies put out by Pathe.

"I desire to call the attention of the court," says the attorney general, "to the fact that for the past few years motion picture films showing prize fights have been excluded from exhibition in this state. Those are in the same category as the plaintiff's pictures, and if it should be determined that such class of pictures are entitled to immunity of speech and press under the New York State Constitution, it would no longer be possible to prohibit the exhibition of that class of pictures."

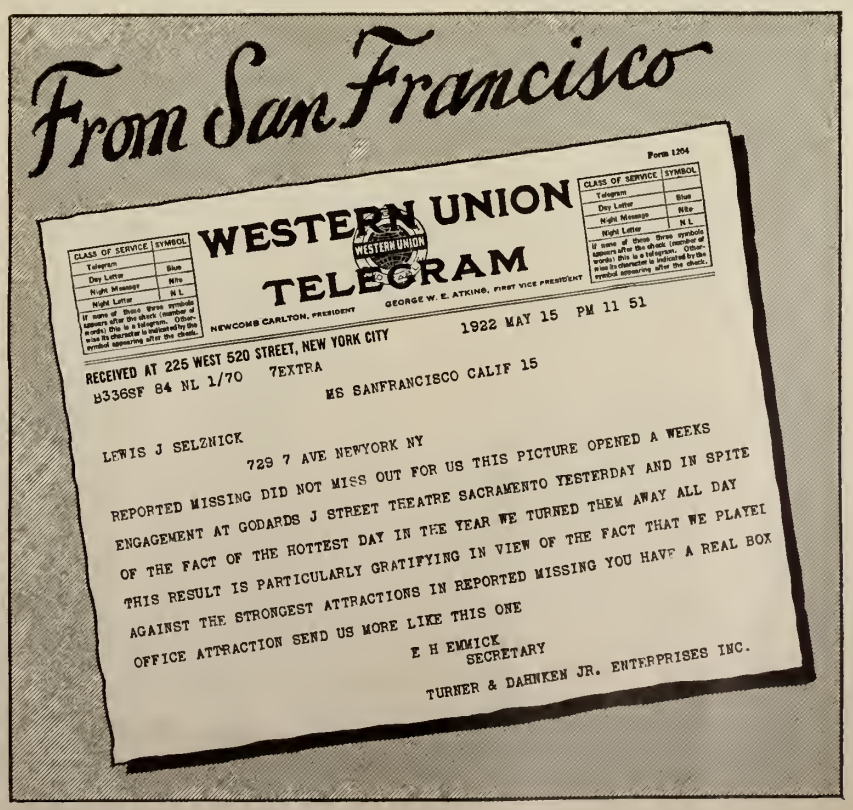
The attorney general bases his contention on four arguments which are taken verbatin from the official brief that has just been filed with the Appellate Division. These arguments are:

1—The examination of motion picture films, designated as current events, by a commission created by statute, prior to its exhibition at any place of amusement for pay, or in connection with any business in the state, constitutes a valid exercise of the police power.

2—The regulation and censorship of motion pictures depicting current events exhibited in places of amusement for pay, or in connection with any business does not violate Section 8 of Article 1 of the New York State Constitution.

3—Chapter 715 of the laws of 1921, creating the Motion Picture Commission and outlining its duties is not in confliction with Article 14 of the United States Constitution.

4—There should be a declaraiton of this court to the effect that the authority conferred on the Motion Picture Commission is a proper exercise of the police power and that the act is not in contravention of certain sections of New York."


From San Francisco
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE PRESIDENT
RECEIVED AT 225 WEST 520 STREET, NEW YORK CITY
1922 MAY 15 PM 11 51
LEWIS J SELZNICK
729 7 AVE NEWYORK NY
REPORTED MISSING DID NOT MISS OUT FOR US THIS PICTURE OPENED A WEEKS
ENGAGEMENT AT GODARDS J STREET TEEATRE SACRAMENTO YESTERDAY AND IN SPITE
OF THE FACT OF THE HOTTEST DAY IN THE YEAR WE TURNED THEM AWAY ALL DAY
THIS RESULT IS PARTICULARLY GRATIFYING IN VIEW OF THE FACT THAT WE PLAYED
AGAINST THE STRONGEST ATTRACTIONS IN REPORTED MISSING YOU HAVE A REAL BOX
OFFICE ATTRACTION SEND US MORE LIKE THIS ONE
E H EMMICK
SECRETARY
TURNER & DAHNKEN JR. ENTERPRISES INC.

Algerians Take Readily to the Motion Pictures

The motion picture has spread extensively through Algeria and has become a very popular amusement among all classes of the population, Arab as well as European, declares the American consul at Algiers in a special report just submitted to the Department of Commerce. Theatres and other places of recreation are not numerous at present, but the "movie" has established itself in most of the principal centers of population and, considering the number of inhabitants, the wealth and the growth of Algeria, promises to make still more rapid progress as the people's chief form of diversion.

There are now about 200 picture houses in the country, fifteen of which are located in Algiers, several of them comparing favorably with French theatres. Most of the films used are of French and Italian origin. Emotional dramas in three or four parts are much vogue, but short comics are also used in most of the programs.

Film Players Will Hold Carnival for Sick Fund

During the entire week of beginning June 5, the Movie Players' Carnival Committee will hold a carnival at Starlight Park, New York City, the proceeds to be used in establishing a benevolent and sick fund for the Film Players' Club, Inc.

Among those who have signified their intention of participating are Vera Gordon, little Miriam Batista, Peggy Rice, Fay Marbe, Veronica, Vera Myers, together with Directors George Terwilliger and Ray Smallwood.

The carnival, it is announced, will consist of a lengthy program, during the six days of fun and frolic, dance contests and exhibitions, sports, etc., including an exhibition of directors at work.

The executive committee consists of Paul G. Walters, chairman; J. Francis O'Reilly, treasurer; Allen Calvart, secretary; E. Whitwell, J. F. Poole, Franklin Murray, and A. D. V. Storey, general manager.

It is expected that many other stars will be added to the list as the committee has only been functioning for one week.

Independent Film Assets Seized by Revenue Head

Collector of Internal Revenue George Moore of the First Miss uri District has seized the assets of the Independent Film Company of Missouri to satisfy approximately $500 in federal taxes on film rentals, etc. The collectors have authority to sell the physical assets if necessary to collect his taxes.

This unexpected move on the part of the Government resulted in a hastily called meeting of the creditors of the exchange in the offices of Becker & Heege, attorneys, Merchants-Laclede Building, Tuesday, May 16, to determine on steps to be taken to protect the interests of those holding accounts against the exchange. Stockholders have considered for several weeks plans for a complete reorganization.

Sues Oliver Morosco on Notes Alleged to Be Due

Further addition to the legal difficulties of Oliver Morosco, playright and prominent motion picture producer, was disclosed recently in the County Clerks office, and at the same time in Sheriff Percy Nagle's office in the Hall of Records, when papers were filed in a suit brought in the New York Supreme Court by Anna Nichols Duffy, also known professionally as Anne Nichols, who resides at Bayside, L. I., against Morosco to recover $28,250.

According to the complaint of Miss Nichols she purchased 100 shares of stock of the Oliver Morosco Production Compaying paying $10,000 for same, with the distinct understanding that within a certain time he would re-purchase this stock from her, which however she claims he failed to do. In the meantime however she avers she made five other advances to him for which he gave her in return his promissory notes. These notes, it is alleged, were not paid when they fell due.

Exhibitor Stands Pat in Blue Sunday Fight

Fist fights, heated debates and threats and counterthreats mark the present stage of the contest between the liberals and the Blue Sunday advocates at Ames, Ia. Meanwhile, Joseph Gerbracht, manager of the A. H. Blank house at Ames, is running the house on Sunday, despite a city ordinance banning Sunday pictures, until the case can be settled by the Iowa Supreme Court.

More than 2,000 Ames residents have signed a petition to be sent Will H. Hays, urging him to use his influence to retain Sunday pictures in that city. The eyes of the state have been focused on the fight and its outcome will undoubtedly have a bearing on action to be adopted by civic authorities in other towns.

Small of Macon Heads Finance Corporation

Officers of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation have been elected as follows: R. B. Small, Macon, president; U. M. Dailey, Atlanta, vice-president and general manager; G. E. Furley, Atlanta, secretary and treasurer. The directors are George J. Calloway, Albany, Ga.; J. G. Inman, Albany, Ga.; Raymond D. Pauley, New York; Frederick Munroe and H. B. Troutman. Troutman and Freeman, Atlanta, will act as counsel.

John H. Ford Replies in Knickerbocker Case

The statute of limitations is advanced as nullifying the indictment against John H. Ford, president of the Union Iron Works, supplier of the iron work for the Knickerbocker Theatre, Washington, D. C., which collapsed on January 28. The theatre, it is set forth, was completed in 1918 and the indictment was not returned until April 3, 1922. Through his attorneys Mr. Ford also filed a demurrer to the indictment, assigning seventeen defects which make the "true bill" bad in substance and untenable, according to their view of the law.

Toledo and Censorship

Attention in Toledo, Ohio, is being focused on censorship of moving pictures by two important events of the near future. A committee of the Cleveland Chamber of Commerce, has been deliberating on the matter for a year. The report of the committee is nearing completion, and within a month the board of directors is expected to announce its findings and recommendations, and delegates of organizations interested in better films from all over the state will convene in Cleveland from June 1 to 3, with the Cinema Club as host. Will Hays is scheduled to speak the second day.

Sues to Recover Money Alleged to Be Due

Judgment has been filed in the County Clerks office, by the Republic Laboratories, for $6,042 against Joseph P. Lamy of Paris, France.

The judgment is the result of an action brought in the New York Supreme Court, by the Laboratories Corporation, of 128 West 52d street, to recover the value of two promissory notes, which, it is charged, were allowed to go to protest.

Employes Strike

About twenty employes of the Albany Theatre, Schenectady, N. Y., went on a strike last week, when the manager refused to comply with a demand made by the union that a man be employed afternoons on the back stage. According to the management of the house, the union officials refused to submit the matter to arbitration.

An ounce of business is worth a long ton of politics in the moving picture industry and this goes for every branch of it.

Jenkins' Invention Makes It Possible to Send Moving Pictures by the Radio

MOVING pictures by radio have become more than a possibility with the announcement by C. Francis Jenkins, of Washington, D. C., that he has perfected a method whereby pictures may be broadcasted instantaneously as they are taken. The perfection of this invention adds another to the long list of achievements by Mr. Jenkins in the moving picture world.

Mr. Jenkins has been working on the idea for a number of years, but only recently worked out a solution for one of the major problems, that of correcting errors in prismatic rings, which are the most important part of the new invention. Always in the manufacture of these rings, of which he is also the inventor, there was an error which for some reason or other could not be eradicated. While taking a flight over Washington, in one of the several aeroplanes which he owns and operates, the idea occurred to him that if he took two of the prismatic rings, one with a plus error and the other with an equal minus error, it would give the zero of perfection necessary to accomplish the results which he has just made public.

It worked. Moving picture shows now can be sent out from a central station to audiences, and people in the home may have pictures in good and bad weather without leaving the fireside. They can see things in various parts of the world as they are happening, according to the inventor.

Aside from the prismatic rings, which furnish the real secret of the new method of broadcasting pictures, the other instruments have been known in the scientific and technical world for years. There is a light detecting box which takes the picture through a lens in front of the prismatic rings and as the light rays pass through it sends them out through the air just as the voice is sent out by the carbon transmitter. On the receiving end there is an ordinary telegraph instrument with a mirror affixed to it. The light wave causes this instrument to vibrate and the mirror sends the light on through a "light valve," which is nothing more than a glass tube filled with carbon bisulphide and wound with wire, much after the fashion of the tuning coil now used in wireless. This tube regulates the varying intensities of the light necessary to produce the picture.

M. P. T. O. of North Carolina Will Hold Convention in Asheville June 20, 21, 22

THE Executive Committee of the Motion Picture Theatre Owners of North Carolina has announced that the annual convention of the North Carolina organization will be held in Asheville, North Carolina, June 20, 21 and 22. The Langren Hotel will be convention association to be held in the mountain city, all midsummer meetings having heretofore been called for Wrightsville Beach, Wilmington, North Carolina.

Asheville, through its Chamber of Commerce put out a strong bid for the convention this time, and delegates and visitors will have as an extra incentive to visit Asheville, the inspection of its big new theatres, which are claimed to be the finest in the South. Among them are the new Imperial and the Park Theatre, whose lobby is of such giant size that the automobile show was recently held therein. The Vance, also another new theatre, in addition to the Strand, Majestic and Princess are Asheville institutions.

Lunn Must Make Public Sunday Benefit Receipts

The appellate division of the Supreme Court in New York State has denied a further appeal in the case against Mayor George R. Lunn of Schenectady. The appellate division recently affirmed an order directing Mayor Lunn to make an accounting and open the books and records for inspection covering the funds of the mayor's office said to have been collected from picture theatre proprietors in Schenectady for the privilege of exhibiting motion pictures on Sunday nights, a percentage of the receipts to be devoted to charitable purposes.

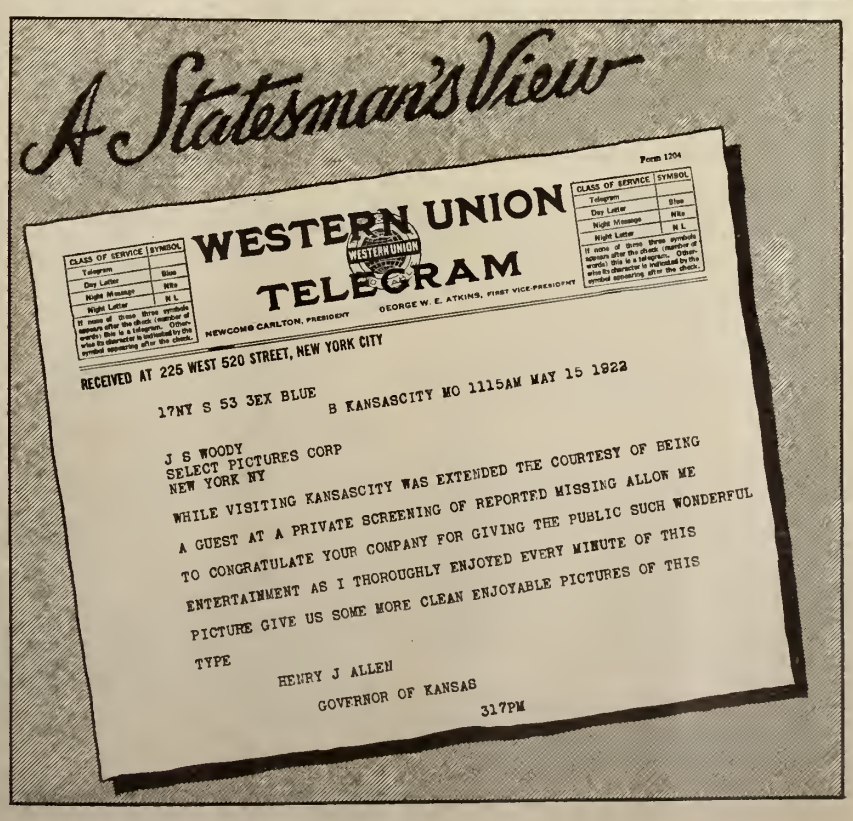
Mayor Lunn contended that it was a private fund, and the manner of its application was not a public concern. The proceedings were brought by a Schenectady taxpayer.

Houdini Alleges Money Is Due; Brings Suit

Judgment has been filed in the County Clerks office, by Harry Houdini, the so-called handcuff king, as a result of a suit brought in the New York Supreme Court, against the Octagon Films, Inc., Benjamin A. Rolfe and Harry Grossman for $32,938.18.

The summons and complaint filed with the judgment says that in June, 1918, Houdini entered into an agreement with Rolf and Grossman, to appear in a serial motion picture, the title for which is "The Master Mystery," the salary for Houdini, it is alleged being fixed at $1,500 per week, and in addition, he was to receive 10 per cent on the profits of the sale and exploitation of the serial. Houdini avers that in October, 1918, his contract was assigned to the Octagon Films, which he says agreed to take over all of the obligations embodied in the contract, but that he never received the amount of money due him.

In answer to Houdini's allegations, the defendants state that the contract with Houdini was modified and Houdini received all he was entitled to.


A Statesman's View
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
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J S WOODY
SELECT PICTURES CORP
NEW YORK NY
WHILE VISITING KANSASCITY WAS EXTENDED THE COURTESY OF BEING
A GUEST AT A PRIVATE SCREENING OF REPORTED MISSING ALLOW ME
TO CONGRATULATE YOUR COMPANY FOR GIVING THE PUBLIC SUCH WONDERFUL
ENTERTAINMENT AS I THOROUGHLY ENJOYED EVERY MINUTE OF THIS
PICTURE GIVE US SOME MORE CLEAN ENJOYABLE PICTURES OF THIS
TYPE
HENRY J ALLEN
GOVERNOR OF KANSAS
317PM

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

RICHARD A. ROWLAND has definitely cast his lot with the Associated First National Exhibitors. This is important news and we congratulate both parties to the arrangement. Mr. Rowland with characteristic democracy declined a title and contented himself with the plain statement: "I am with First National." His connection with that organization is the most important announcement which has come from Eight West Forty-eighth street in several years and that, in the patois of film row, is "saying a mouthful."

Richard A. Rowland has the absolute confidence of the industry. As a successful exhibitor, producer and distributor, his experience in the business is comprehensive. In vision in anticipating the market and in straight, square shooting he stands out. It is assumed that he will have much to do with both the producing and distribution activities of First National and the trade will await the result of the wise counsels of this exceptional figure in the film field. If we had wished on First National the finest Christmas present within our vision and had wished it well in advance, we would have picked Richard A. Rowland.

Builded for the Public

THERE are certain elements of similarity which house-building and play-building have in common. Either, to be a real product, must be planned, either requires a foundation and a superstructure, either calls for decoration and embellishment. At this point the two depart from one another, but the similarities as far as they go serve to illustrate a point.

"I Am the Law," produced by Bernard P. Fineman and directed from the James Oliver Curwood story by Edwin Carewe, is a screen structure that has been planned, builded and embellished for the great public. First, there is the story and its development along the legitimate lines of dramatic structure. Then there is the cast, with Alice Lake, Rosemary Theby, Kenneth Harlan, Gaston Glass, Noah Beery and Wallace Beery standing out prominently in an excellent total of players. Coming then the scening and a fine eye-filling, satisfying series of splendid backgrounds, rich in beauty and always in keeping with the story. This story, tense, well told, strong in love and danger, and ending as you would and your public would wish it to end, is in tune with humanity in the mass.

Mr. Carewe, an excellent play builder, has again demonstrated his ability for play architecture, and Affiliated Producers, who release the production, can safely guarantee the offering as a real attraction. An independent production independently made, "I Am the Law" meets all the demands for vital, appealing entertainment. We do not hesitate to recommend it cordially to exhibitors and the public.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Competition for "Grandma's Boy" Said to Be Keen Among Managers

Inspired by the smashing success of "Grandma's Boy" at the opening of its world's premier run at the Symphony Theatre, Los Angeles, first run exhibitors in New York and throughout the country are indulging in a spirited scramble for bookings of this great Harold Lloyd Associated Exhibitors feature, according to Arthur S. Kane, Associated's president.

Regarding a record-breaking triumph for Mr. Lloyd's first five-part comedy as more than assured, exhibitors are reversing the usual process by besieging the home office with attractive booking offers, Associated Exhibitors reports.

A significant feature of the bids which the big exhibitors are making is the fact that none gives consideration to an engagement of fewer than two weeks, at the minimum, it is stated. At least two owners and managers are demanding bookings to cover a number of months.

With the opinion of exhibitors thus expressed with such unanimity, Associated Exhibitors, it became known this week, has adopted as a policy in the distribution of "Grandma's Boy" the principle of long runs. Engagements of a few nights or even of a week's duration are not being considered at this time.

Another point which has been definitely settled, says Mr. Kane, is the decision to play only straight picture houses. Mr. Lloyd himself was insistent upon this. In a letter to Mr. Kane, an extract from which is here given, he gives graceful acknowledgment of the work of exhibitors and makes plain his position regarding this feature of the distribution plans:

"The exhibitor is the central link in the chain binding the star to his public. To him I owe no small debt of gratitude for the success that has come to me in such generous measure, and I should consider myself both disloyal and ungrateful were I to consent to place what I regard as my greatest and best production elsewhere than with him."

Will Soon Begin "Broken Chains"

Active photography will soon begin at the Goldwyn studios in Culver City, Calif., on the prize winning scenario in the Chicago Daily News - Goldwyn $30,000 contest, "Broken Chains," by Winifred Kimball.

Paramount Announces Five Big Pictures for Release in June

Five productions, including starring pictures of Wallace Reid, Thomas Meighan and Pola Negri and special productions by Penrhyn Stanlaws and George Melford, are announced for Paramount release in June by S. R. Kent, general manager of distribution.

Heading the list for release June 4, is Wallace Reid in "Across the Continent." This is an automobile story by Byron Morgan, author of the previous popular Reid starring pictures, "The Roaring Road," "Excuse My Dust," "Too Much Speed" and "What's Your Hurry?" Philip E. Rosen directed. Also scheduled for the 4th is the Penrhyn Stanlaws production, "Over the Border," with Betty Compson and Tom Moore.

June 11 is the date set for George Melford's production, "The Woman Who Walked Alone," with Dorothy Dalton. Milton Sills and Wanda Hawley are also seen in leading roles.

On June 18, the first direct contribution to the screen by the famous Hoosier humorist, George Ade, is placed before the public. "Our Leading Citizen" is the title, and Thomas Meighan is starred under the direction of Alfred E. Green. On June 25, the Hamilton Theatrical Corporation presents Pola Negri in the UFa production, "The Eyes of the Mummy," with Emil Jannings.

"Trouble" in 40 Principal Cities

Jackie Coogan's recently completed photoplay, "Trouble," according to Sol Lesser, now back on the West Coast, after having spent six weeks in the East, is showing in nearly forty principal cities in the United States—all in Associated First National theatres.

While there has been no definite closing of distribution arrangements, it is generally understood that Jackie's new production will sail through First National releasing channels.

Educational's Two Reel Films of Famous Detective Stories to Be Released Bi-Weekly

The Adventures of Sherlock Holmes, the series of twelve two-reel pictures made from the famous stories by Sir A. Conan Doyle, which Educational announced some time ago were being prepared for distribution, have been scheduled for release by Educational two each month beginning early in June.

The first two releases of the series will be "The Devil's Foot" and "The Dying Detective." Eille Norwood, famous English actor, plays the part of Sherlock Holmes in these pictures and in all others of The Adventures of Sherlock Holmes. Another well-known English character actor, Hubert Willis, is the detective's bosom friend, Dr. Watson. The pictures were directed by Maurice Elvey, and were made in England, in the very locations about which Conan Doyle wrote.

"The Devil's Foot" went into the Cameo Theatre, New York City, Sunday, May 21. "We are beginning to release these remarkable short subjects as the summer season approaches, while many other companies generally hold up their strongest subjects until fall," said E. W. Hammons, president of Educational, "because Conan Doyle's visit to the United States has brought about an unusual amount of interest in this great man and in all his writings at this time, and because we believe the exhibitors of the country ought to have strong pictures to show at a time when warmer weather begins to make people want to stay out of doors. We think these subjects are among the strongest box office attractions that have been offered to exhibitors in the last two or three years."

"Screen Snapshots" in Debut Among Pathe June 4 Releases

Pathe Exchange, Inc., announces that "Screen Snapshots" will make its debut among Pathe releases scheduled for the week of June 4, augmenting the strong array of short subject features and the serial episode. Issue No. 1 presents film favorites enjoying themselves outside the studio. Among the features are the Lasky Studio Orchestra, including Wallace Reid, Theodore Roberts, Cecil De Mille, Gus Edwards, Lila Lee, Betty Compson, Colleen Moore, Thomas Meighan and Tom Forman.

'Under the Cauldron" is the ninth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "Kidder & Ko" is the next Pathe Playlet, starring Bryant Washburn. The offering is a comedy drama, re-edited to three reels from a former feature success. "Nothing But Trouble' is the title of the current re-issued one-reel comedy starring Harold Lloyd, who is assisted by "Snub" Pollard and Bebe Daniels.

"The Dog and the Wolves" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

Four Urban Films Are on Broadway

Four Urban Popular Classics are playing in Broadway Theatres this week.

At the Strand is another of the "'Great American Authors" series, the subject being James Fenimore Cooper. At the Rivoli is "Ancient Rome in Africa," a scenic that gives glimpses of the ruined cities of Timgad, El Djem and Carthage.

At the Criterion is "Camping Adventures." The other Urban Popular Classic is at the Capitol and is entitled "The Silvery Salmon."

Women Play Both Leading Roles in Associated Exhibitors Film

In "When the Devil Drives," Leah Baird's newest Associated Exhibitors feature, both of the principal roles are enacted by women, the sterner sex being relegated to lesser positions.

It is said, though, that the film does not lack for exciting dramatic action because of this fact. On the contrary, it is said to prove once again that the time to look for real fur-flying is when woman is pitted against woman, both of the feminine leads in this scene being responsible for attempted tragedies as the plot unfolds. June 4 has been set as the release date.

Ready for Filming

All details have been completed for the filming of "If Winter Comes" by William Fox in England. Harry Millarde will direct.

Will Rogers, Colleen Moore, Star in Two Hodkinson Films

Will Rogers and Colleen Moore are the stars in two forthcoming Hodkinson releases. Work on a picture called "The Legend of Sleepy Hollow," based on Washington Irving's immortal classic, starring Will Rogers, was started last week under the direction of Edward Venturini for the Legend of Sleepy Hollow Corporation. The interiors are being made in New York. Rogers will play Ichabod Crane, while Ben Hendricks will be Brom Bones. Lois Meredith will be Katrina.

Colleen Moore will star in the Mary Roberts Rinehart story, "Affinities," to be produced by Ward Lascelle. Work on the production was started the past week on the Pacific Coast. The production will be ready for release during the late summer or early fall and will constitute the first of a series of big super specials to be released regularly by the Hodkinson corporation.

Theatres Extend Runs to Meet Demand for "Smilin' Through"

"Smilin' Through," the current Norma Talmadge-First National attraction, has set up new figures for box office receipts and attendance in score of houses, it is stated, and reports of extension of engagements are being received daily at the offices of Associated First National.

The picture was the first one ever held over for a second week at the Metropolitan Theatre in Atlanta. It was also held over at the Stillman Theatre, Cleveland, the Branford Theatre in Newark, N. J., and the Kinema Theatre, Los Angeles, where it opened April 29th, and the run was extended from the original two weeks to three weeks, on account of the favorable results of the showing. Dozens of other theatres also have reported extensions of runs of "Smilin' Through," it is stated.

Novel Thrills in Ruth Roland Serial Please

Since the novel quality of Ruth Roland's thrills in the early episodes of "The Timber Queen" first made themselves felt through branch exchange projections, Pathe reports an increasing volume of telegrams and letters the purport of which appears to promise an unparalleled "walk-over" for this latest completed Pathe serial.

Beginning in the first episode, with the "Thunder Mountain" runaway train peril for the heroine and the startling nature of her rescue, breathless moments of suspense for the spectator follow each other with amazing and yet dramatically logical rapidity. Indications of the effect produced upon exhibitors are furnished in letters from Pathe Branch Manager Arthur S. Bailey, of Denver, which quote exhibitors' views.

Coming East

Joseph Henabery, Paramount director, leaves Hollywood this week for New York where he will direct Alice Brady in "Missing Millions" at Paramount's Long Island studio. Mr. Henabery's entire producing unit, which has just finished making "The Man Unconquerable," in which Jack Holt is starred, will accompany him East to work on the new production.

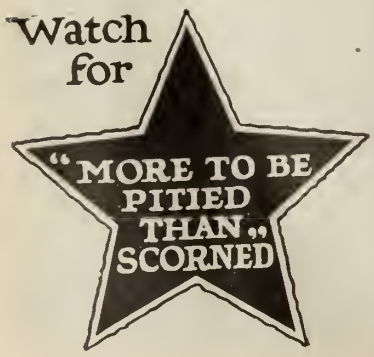
Williams Is Star

Earle Williams is the star in the Vitagraph film now being made from an O. Henry story. Patsy Ruth Miller is leading woman.

Miss Frederick's Last Screen Appearance Is in R-C Picture

"The Glory of Clementina," the latest Pauline Frederick starring picture, is the current R-C release, being offered to exhibitors for May 28. This is the emotional star's last production for R-C and it is expected to prove an excellent drawing card for her numerous followers who will take this opportunity of seeing their favorite in her last screen appearance. Miss Frederick recently signed a contract to act on the legitimate stage and will shortly appear in London.

Miss Frederick has been consistently popular since her first starring picture for R-C and has been considered one of the most able emotional stars on the screen. In "The Glory of Clementina" she interprets a difficult part, playing the part of a dowdy portrait painter who decides to make use of her feminine charms, and who blossoms forth in gorgeous raiment to save the rich scientist from the machinations of the adventuress and win a husband for herself. The picture is a screen adaption of the novel by William J. Locke.



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Startling Photographic Effects in "Doug Fairbanks in Robin Hood"

Startling new developments in screen photography may be looked for when "Douglas Fairbanks in Robin Hood," Dougals Fairbanks' forthcoming cinema production, is released through United Artists Corporation.

A series of marvelous paintings before which a most engrossing and enthralling story is enacted; a combination of beauty and dramatic feeling; an ingenious expanding of the power of the camera for recording that which constitutes the highest form of gratification to the eye —this is an accurate analysis of Fairbanks' version of "Douglas Fairbanks in Robin Hood" from a potographic standpoint, it is said.

A large measure of the credit for the inventive skill requisite to such marked photographic superiority belongs to Arthur Edeson, chief cameraman for Fairbanks, who has displayed a real genius for creating new methods for transferring to the film an artistic composition in background effects which bring words of admiration.

This is being proven again and again as reel after reel of "Douglas Fairbanks in Robin Hood" is being completed for cutting and assembling. The fact that Mr. Edeson has succeeded so admirably in keeping the tone of this high art in the true spirit of the Twelfth Century, the period of the action being portrayed by Fairbanks and a brilliant supporting cast, marks him as one of the real leaders in cinematography.

Metro Buys Story

Edgar Franklin's story, "A Noise in Newboro," has been purchased by Metro for photoplay material, it was announced this week at the New York offices of the company by Colonel J. E. Brady, scenario editor. No mention was made of the star likely to appear in the screen version of this Argosy-All Story serial.

"His Back Against the Wall" Highly Praised by N. Y. Paper

The motion picture critic of the New York Evening Mail chanced into the Broadway Theatre, where Goldwyn's new style of Western photoplay, "His Back Against the Wall," by John Frederick, featuring Raymond Hatton, was being shown, and waxed so enthusiastic that he gave it a half column review in the Mail, although that journal does not, as a rule, review feature films shown at vaudeville houses.

His review read, in part, as follows: "At last—a western film that is different, and with a hero who is as far removed in conduct and appearance from William S. Hart, Tom Mix, Buck Jones, et al, as the night from the day. It is called "His Back Against the Wall," a Goldwyn production.

"The basic idea is not new, but its treatment certainly is. For the central figure there is a slight, slender, dapper young man, a tailor's assistant in a lower East Side New York shop. He finds himself tossed from a freight train in the heart of a southwest desert. Here a series of dynamic circumstances involve him."

Americans Going to Germany to Produce Feature Pictures

American producers are gathering in Berlin to work out plans for increased production of pictures in Germany and for wider distribution of American-made product in Central Europe. Ben Blumenthal, president, and Ralph A. Kohn, vice-president and treasurer of the Hamilton Theatrical Corporation, are sailing for Europe this week. They will confer with Albert A. Kaufman, who is in charge of European production for Hamilton Theatrical Corporation, and lay plans to produce the type of pictures now in demand for American distribution. Mr. Blumenthal and Mr. Kohn will remain in Germany for about three months to see these productions started.

Three production units are now making pictures in Europe for the Hamilton Company and a fourth, headed by Director Joe May, will begin filming in August. Ernest Lubitsch, after his visit to America, has launched a new picture starring Pola Negri. "Peter the Great," a spectacular romance of Russian life, is being filmed by the Russian director, Dimitri Buchowetzki, who directed "All for a Woman." Director Emil Jacoby is also at work on a picture.

In addition to arranging for future production in Germany, Mr. Kohn and Mr. Blumenthal will arrange for a wider distribution of Paramount pictures in the Central European countries.

Meighan in "Bachelor Daddy" Paramount's May 28 Release

Paramount announces as its release for May 28, Thomas Meighan in "The Bachelor Daddy." This is a story by Edward Peple, author of "The Prince Chap," which Mr. Meighan starred in some time ago for Paramount. Olga Printzlau wrote the scenario and Alfred E. Green directed.

The picture has a genuine heart interest theme—a man's love for five motherless children who have been entrusted to his care by a dying friend. The five children, ranging in age from two-and-a-half to nine, are among the most accomplished youngsters ever to appear on the stage. Little Charlotte Jackson, who was with Meighan in "The Prince Chap," is the oldest of the flock. Then come the De Briac twins, Barbara Maier and tiny Bruce Guerin who hasn't yet cut all his baby teeth.

Mr. Meighan's leading woman is Leatrice Joy, who was in "Ladies Must Live" and had one of the four principal roles in Cecil B. DeMille's "Saturday Night." Maude Wayne has the part of the disagreeable fiancee, and Adele Farrington, Laurence Wheat, of stage fame, and J. F. McDonald handle the principal character roles.

Slow Motion Films Are Feature of Forthcoming Sport Reviews

One of the most attractive features of the Sport Review releases, issued every other week by Goldwyn, is, it is said, the variety of slow motion photography presented. Jack Eaton, producer of this series of short subjects for Weiss Brothers' Artclass Pictures Corporation, has secured for forthcoming issues several shots involving slow motion camera work which is said to be unusual in many respects.

Among the various athletic pastimes shown in this manner may be mentioned high jumping, swimming, diving, wrestling, golfing, boxing, etc. In each instance champions of these different branches of sport are first shown through the means of regular motion picture photography followed by interesting analyses of their form and methods through the use of slow motion.

Up to date sixteen single reel Sport Reviews have been issued by Goldwyn and it is said that the pictures are rapidly springing into favor with first run exhibitors and the public through their cleanliness, outdoor atmposhere and general novelty.

Mr. Eaton promises an interesting release on the sports of hunting and fishing soon.

"Oliver Twist" Which Stars Jackie Coogan, Is Finished

"Oliver Twist," starring Jackie Coogan, is finished. This week Director Frank Lloyd, with all of the cast assembled, filmed the final episode. The production will probably be in eight reels.

In addition to Jackie Coogan, playing the role of young Oliver Twist, names such as Lon Chaney, Galdys Brockwell, James Marcus, George Siegmann, Edouard Trebaol, Carl Stockdale, Lional Belmore, Joseph Hazleton, Aggie Herring, Eddie Boland, Lewis Sargent, Florence Hale, Nelson McDowell, Taylor Graves, Joan Standing, and many others will be seen in important roles in the Dickens' feature.

Frank Lloyd has made only minor changes in bringing "Oliver Twist" into screen form from the original story by Charles Dickens, it is said.

Work on the titles and editing of the film are now in progress in the Coogan studios and meanwhile, "Trouble," Jackie's latest screen endeavor, is being released throughout the country.

More W. C. T. U. Backing for Arliss' "Ruling Passion"

Making good their promise to assist every exhibitor who plays George Arliss in "The Ruling Passion," the motion picture service bureau of the W. C. T. U., under the directorship of Miss Elizabeth Newman of Evanston, Ill., has written to the Federated Women's Clubs giving reasons for the support tendered this Distinctive Productions feature being released through United Artists.

It is not the aim of Miss Newman and her associates to attempt a censorship of motion pictures, but it is their belief that if the public can be brought to support such a clean product like "The Ruling Passion," producers will for practical reasons develop their work along that line. As fast as a play date on "The Ruling Passion" is received by Distinctive Productions, it goes to the motion picture service bureau of the W. C. T. U. at Evanston, Ill., where Miss Newman requests the nearest local of the organization to join with the exhibitor in interesting his public to witness this photoplay.

Montague Glass to Write Titles

Goldwyn has engaged Montague Glass, famous as the creator of the celebrated Jewish characters Abe Potash and Morris Perlmutter, who have delighted readers and playgoers for half a dozen years or more, to write the titles for its picturization of Anzia Yezierska's story of Jewish life, "Hungry Hearts."

Harry Carey's First R-C Picture Outdoor Story with Human Appeal

Harry Carey's first picture for R-C release will embody all of the points of appeal which have made this star such a popular and successful box office favorite in the past, according to a recent announcement of R-C Pictures. "Combat," as the picture is now titled, will give the new R-C star a role which will not only require finish in characterization, but which will also demand considerable rapid-fire action.

As a proof of its original statement that the Harry Carey pictures would be produced each as special productions, R-C cites the excellent cast which has been chosen for "Combat." For the star's leading woman Ethel Grey Terry has been selected. Miss Terry is one of the most popular leading women on the screen. She has had an extensive training on both stage and screen, having followed a career with Belasco, with the varied screen experience, during which time she played important roles in pictures for practically every leading company.

"Combat" affords a unique and important male role which was assigned to Henry B. Walthall, one of the most consistently popular screen favorites the industry has ever seen. Ever since his first big success in "The Birth of a Nation" his name has been before the public either as the star or in important roles in all-star pictures.

It is the opinion of R-C Pictures that Carey has the most diversified following of any star in picturedom. While he has consistently played in the western type of picture, Carey's admirers include every class of people. He is a big drawing card in theatres where society pictures are always considered the most successful. This is accounted for by the fact that his pictures contain a characterization which is usually absent in the conventional stories of the West. The star is never content to ride through or "fight" his way through a stereotyped story which does not give an opportunity to exercise both his comedy and dramatic talents. The widest possible appeal, as against the narrow class appeal, is Carey's object.

"Combat" is now nearing completion at the R-C studios in Los Angeles, and a print is expected at the R-C home office within a short time. The picture will probably be released at the beginning of the fall season. Val Paul is directing.

Doris May Film Profits by the Flapper Craze

"Gay and Devilish," the Doris May light comedy which was released by R-C Pictures on May 14, was greeted by the trade press critics as a high type of a class of picture which is now in popular favor. It has been declared that the light and frivolous comedy revolving around the adventures of a young girl of the "flapper" variety is now in greater demand than the heavy drama or the outdoor pictures.

The trend of public favor toward the light comedy and the public's interest in the "flapper" movement was especially noted by the reviewer in MOVING PICTURE WORLD, who, said, "The manner in which 'Gay and Devilish' was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement. It is a paen of youth, buoyant and effervescent."

"One Arabian Night" at Last Free to Show in Ohio After Being Under Ban of Censors

"One Arabian Night" the oriental spectacle founded on themes from "The Arabian Nights' Entertainments," the work of Ernst Lubitsch and starring Pola Negri, has finally been approved by the Ohio State Motion Picture Commission, and is now being shown in the Buckeye state theatres after having been barred from the screens for nearly seven months.

The approval of the Commission, of which Mrs. Evelyn F. Snow is the chief, was given after the picture had been reconstructed and revised in accordance with plans perfected in consultation with Mrs. Snow by Walter E. Lusk, manager of Associated First National Pictures of Northern Ohio, Lesley Mason, of the New York office of First National, H. O. Bandy, district manager, and Roe S. Eastman, of the Cincinnati exchange and exploitation agent of First National for Southern Ohio.

When the reconstructed film was submitted to her at Columbus for final approval, Mrs. Snow was enthusiastic in her praise for the manner in which revision of the picture had been made, and for what she considered the added box-office value of the production.

Twelve More

Pathe announces the addition of twelve Rolin comedies to its short subject schedule, for release one each week beginning June 11. This is in response to many exhibitor inquiries for still more bright and snappy laugh-makers, which make most acceptable entertainment at any time and particularly useful to help fatten receipts during the "dog days."

American Mother Triumphs in Screen Popularity Contest

AGAIN the American mother has triumphed. In the recent popularity contest conducted in New York City to determine the most popular motion picture player, the proceeds being given to the Association for Improving the Condition of the Poor, Mrs. Mary Carr, a plain little mother of six children ran second, being defeated only by Billie Burke, who is also the mother of a little girl of four. So, in a contest conducted in blasé New York and in the centre of the White Light District at that, the first two places were won by American mothers.

The concluding scene of the contest was staged in the Hotel Astor where the voting was spirited, and the race made by Mrs. Carr proved to be one of the surprises of the contest, as she many times lead in the voting.

Particularly in the showing made by Mrs. Carr is the popularity of the American mother evidenced, as it is for this type of role that Mrs. Carr is known to screen patrons; and she is in real life the mother of three boys and three girls, all of whom have appeared with her in pictures, and for her excellent work in "Over the Hill" has been called the "sweetest mother of the screen." She was selected by William Fox for this role as being a typical American mother.

Recently, Mrs. Carr has appeared in another production "Silver Wings" in which she has created another mother role. This production is now enjoying an indefinite run in New York at the Apollo Theatre.

A London Story

June 11 has been set by R-C Pictures as the release date of the Norman Dawn production, "The Son of the Wolf," a screen adaption of the novel of the same name by Jack London, which is interpreted by an all-star cast. It is a Canadian Northwest story abounding in action, and is expected by R-C to prove an excellent hot weather attraction. Edith Roberts and Wheeler Oakhan have the leading roles.

"Fast Mail" to Be Issued in the Fall

Always with an eye on the interesting and unusual, William Fox has made a picture from "The Fast Mail," the famous old melodrama of tyenty years ago, and will release it in the fall as a special production.

Those who remember the old-time Lincoln J. Carter melodrama, will recall it as a play of intense action, and consequently well fitted for adaptation to use on the screen.

In Important Role

Goldwyn has engaged Beryl Mercer for an important role in "Broken Chains," the $10,000 prize scenario in the recent Chicago Daily News-Goldwyn $30,000 contest. Colleen Moore is to be the featured player.

Makes a Hit at Tally's Theatre

"Too Much Business," the Jess Robbins comedy distributed by Vitagraph, was booked by Tally's Theatre, Los Angeles, as the anniversary feature. The film is said to be meeting with a cordial reception everywhere.

New Theatre Opens

The Manor Theatre, a new link in the chain of Rowland and Clark theatres in Pittsburgh, was opened last week, the initial feature being "Hail the Woman," a First National attraction produced by Thomas H. Ince.

Selznick Picture Pleases Governor

Los Angeles made quite an affair of the opening of "Reported Missing," starring Owen Moore, at Tally's Broadway Theatre in that city Sunday, May 15. City and county officials were in attendance at the first showing of the picture and, in addition, William Dennison Stephens, governor of the state of California, accompanied by several members of his official gubernatorial family.

Governor Stephens, after the performance, gave eloquent expression of his appreciation of the efforts of Owen Moore and the Selznick company, by permitting himself to be photographed in the act of congratulating both Mr. Moore and Myron Selznick, president of the company that produced the picture.

Chicago and the Middle West

By MARGUERITE KEMP

Another contest to seek out embryo film stars is under way in Chicago. It is being conducted by the *Herald* and *Examiner*, with the assistance of Constance Ladd, reputed to be a noted movie scout.

* * *

"Illinois Troops Under Fire" is being shown at the Woods Theatre, under the auspices of the Rainbow Division veterans for the purpose of raising funds for the sick and disabled soldiers. The films have been locked up in the War Department office during the war, to prevent disclosing information.

* * *

Milwaukee is undergoing another censorship tempest. The motion picture committee of the Milwaukee County auxiliary of the Wisconsin Federation of Women's Clubs recently had a hearing with Mayor Hoan, of Milwaukee, asking him to increase the motion picture consorship commission from 9 to 17 members, removing two who are alleged to be interested in the box office receipts of a certain theatre. The committee reported to their organization that the mayor had dodged the issue and "talked around it." In a written statement on his stand, which was read at the meeting, Mayor Hoan said one reason why he did not approve the resolution was because the method of election was contrary to the laws of the state, and, second, because he believed the matter to be "wholly experimental, and undoubtedly unworkable." The chairman of the committee came back with the threat that the organization would open the schools and show at reasonable admission pictures "fit to be seen," unless the motion picture men of Milwaukee cleaned up their pictures.

* * *

The Laugh-o-grams is the newest thing in motion picture theatres here, Barbee's Loop Theatre being the first to adopt the idea, which was originated by Al Dezel of The Master Advertisers. The exhibitors offer money prizes for the best original jokes submitted weekly by their patrons. The jokes are filmed and then flashed on the screen the following week along with the names and addresses of the authors.

"Pay Day" was advertised as the feature picture at twenty-three theatres last week.

* * *

The first action of the M. P. T. O. of Illinois and Chicago after the return of the delegates from Washington was to hold a meeting of the Board of Directors at which plans for the 1923 convention in Chicago were discussed.

* * *

The Illinois Motion Picture Theatre Owners' Association is greatly cheered by the fact that Peter J. Schaeffer, of Jones, Linick & Schaeffer, has become a member of that organization. They take it as a forecast that the "big guys" are coming in.

* * *

The Chateau Theatre celebrated its sixth anniversary last week. The theatre is known as one of the foremost neighborhood vaudeville theatres in the country. The program consists of a feature picture, and news reels, with five acts of vaudeville. Harry Beaumont, vaudeville booking manager of the Ascher circuit, is manager of the Chateau, and Martin Meehan is house manager.

* * *

Charles House, manager of the Ascher Theatre at Rockford, Illinois, has been transferred to the Palace, at Peoria, Illinois. Will Spink, former manager of the Palace, will take a vacation of several weeks after which he will return as manager of one of the Ascher houses.

* * *

Nate Ascher and H. W. Alexander returned Thursday from a business trip to New York.

Begins on Picture

William Farnum started work at the Fox New York studio this week on a dramatic picture written by Mary Murrilo under the working title of "The Miracle Child."

Goldwyn Names More Managers

Goldwyn Distributing Corporation has recently appointed two district managers and a new resident manager in the Washington branch exchange. W. E. Truog has been appointed district manager with supervision over the Kansas City, Omaha and St. Louis branch exchanges. His headquarters will be in Kansas City, where he has been Goldwyn's resident manager for a number of years.

Ben Fish, formerly resident manager of the Denver exchange, has been named district manager with supervision over the Denver and Salt Lake City exchanges. He will make his headquarters in Denver. Walter Price has been appointed resident manager of the Washington branch exchange, succeeding W. A. Busch.

"Nanook of the North" to Have Its Premiere at Capitol Theatre

Announcement is made by E. A. Eschmann, Pathe general sales manager, that the premiere public showing of "Nanook of the North" will be on Broadway, at the Capitol Theatre, June 11. Samuel Rothafel, director of the Capitol, said:

"I consider 'Nanook of the North' so out of the ordinary, so distinctive and original, and so rich in other elements entering into an unusually fine picture, that I feel no doubt of its welcome by Capitol patrons."

"Nanook of the North," Pathe says, is the only motion picture feature ever photographed wholly under arctic conditions and dealing from beginning to end with the life-drama of native Eskimo-characters —men, women and children—whose existence has remained entirely independent and ignorant of the forces of civilization. It was made during two winters and summers by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into the inaccessible Northeast Hudson Bay regions known as the Ungava Peninsula. The only human inhabitants of this vast region are the families of a small tribe of Eskimos.

The real life hero of the picture is Nanook, leading man and mightiest hunter of this tribe, who accompanied Explorer Flaherty into the icy wilderness as guide and companion.

Photography Begun

Richard Dix and Mae Busch, who are to play in Goldwyn's "The Christian," have arrived in London and the photography has begun.

"Old Homestead" Cast Includes Roberts, Barnes, Fawcett, Ford

The powerful cast for the Paramount picture, "The Old Homestead," is rapidly being assembled and the following are so far listed:

Theodore Roberts will play Uncle Joshua Whitcomb, the original Denman Thompson role; T. Roy Barnes is to be "Happy Jack," the tramp; Fritzi Ridgeway is Ann; Reuben, the wandering boy, will be portrayed by Harrison Ford; Eph Holbrook, the old skinflint, will be interpreted by the veteran character actor, George Fawcett; Ike Godsell, the constable, is to be played by Edward Brady, and Aunt Matilda will be portrayed by Ethel Wales.

James Cruze, the director, was scheduled to start the big production May 22. The stage drama is to be greatly elaborated upon and in addition to spectacular storm scenes, the wanderings of the boy in strange corners of the earth will be shown in detail with sensational effects. Perley Poore Sheehan and Frank E. Woods are the adaptors; Junien Josephson has written the continuity, and Walter Woods is supervising the production.

Lila Lee Supports Wally Reid in Latest, "The Ghost Breaker"

There is no dearth of talent in the cast to support Wallace Reid in his new Paramount picture, "The Ghost Breaker," which is just beginning under the direction of Alfred Green. Lila Lee, leading woman, plays the pretty Marchesa Maria Theresa, the noble daughter of Sunny Spain and owner of the estate of Aragon, where is the ancient castle in which the blood-chilling ghost episodes of the story transpire.

Walter Hiers puts on the burnt cork for the first time in his screen career and has an ideal comedy role as a negro valet. Arthur Carewe has the role of a duke. J. F. MacDonald portrays a Kentuckian. Helen Dunbar has an aunt role.

Several other interesting but minor roles have been entrusted to players of reputation and ability. The picture is an adaptation by Jack Cunningham of the successful play by Paul Dickey and Charles W. Goddard.

To Begin on New Series

Following a personal appearance at the opening of Loew's new State Theatre in San Francisco, Viola Dana has returned to Hollywood ready to begin work before the Metro camera in a fresh series of pictures.

No announcement has come from the Hollywood studios of the Metro company in regard to the choice of stories for Miss Dana, although it is understood that plans for several of them are complete, even down to the designing of the settings and the arrangement of lighting effects.

Keeping in Personal Touch

By FRITZ TIDDEN

IT'S the unexpected that happens. This was convincingly demonstrated by the Motion Picture Leaguers Saturday. The teams that won the games the previous week were defeated this week while those who were on the losing end last week came through with a victory Saturday. This made the Movie dopesters scratch their heads and sharpen their pencils, but only served to increase the keen interest the Motion Picture people are taking in the nip and tuck race for Mae Murray's beautiful loving cup.

Goldwyn, the league leader of last week, went down to defeat at the hands of Hodkinson in a hotly contested 13 inning game. Kraft, the star hurler of Hodkinson, won his own game by a homer with one on in the 13th. This was only the end of a perfect day for Krafty, who besides fanning seventeen of the Lions, got another homer early in the game.

Paramount nosed out Metro, 5 to 4, in a remarkably fast game in which the fielding of Farrell and Keaton stood out conspicuously. A fast double play killed the hopes of the Mountaineer in the last of the ninth with two on. The hitting of Cassidy was timely and figured largely in the result. Battery for Paramount, Mahon and Cassidy; for Metro, Smith and Loew.

Universal displayed some of the form that won the championship last year, by beating Vitagraph, the dark horse of the league, who up to date have not met defeat. The score, 13 to 9, was a decisive victory for the Laemmlites and was the result of a concentrated attack and heavy hitting. Batteries, Christoff and Owens, for Universal; Welton and Mason, for Vitagraph.

The First National-Pathe fiasco at Fordham University Grounds reads more like a football score than the old national pastime. The way the Franchisers went at the Roosters was "pathe-tic" to say the least. The bad news read 23 to 3 after the feathers were cleared away. Pitcher Eshmann, who won his game last week, received wretched support from his mates but was a glutton for punishment, staying in the box and never quitting until the last man was out in the ninth. Loges, for First National, was nearly invincible and backed up by a slashing attack and daring chances on the bases the Franchisers ran wild only stopping from exhaustion after scoring 23 runs. Batteries, for First National, Loges and Kelly; for Pathe, Eshmann and Higgins.

Standing of the Clubs

	Won	Lost	Pct.
Paramount	2	1	.667
First Nat'l	2	1	.667
Goldwyn	2	1	.667
Vitagraph	2	1	.667
Hodkinson	1	2	.333
Pathe	1	2	.333
Metro	1	2	.333
Universal	1	2	.333

Encouraged by the success of the Capitol Basketball team, which has a clean record of victory, S. L. Rothafel has organized a baseball team composed of members of the usher staff. Edward Douglas, one of the house managers, is manager of the team, and Jack Crighton is captain. Rothafel has taken an active interest in the organization to the extent of outfitting the members and supplying the necessary paraphernalia.

The Capitol Baseball Team extends an invitation to play any baseball team in New York, the only conditions stipulated are that it be an amateur team, fully organized prior to May 1, 1922. Arrangements are also being made for intercity games, invitations being sent to Balaban & Katz and Ascher Brothers, of Chicago, and other prominent exhibitors in the West to meet the baseball teams of theatres in their circuits.

* * *

The baseball teams of the Rialto and Capitol Theatres will come to battle on Sunday morning, June 4, at Sunnyside, Long Island, when the first of a series of five games will be played. There are several young "Ruths" and "Wagners" in the two teams and excitement is high among the ushers who have arranged the series. Hugo Riesenfeld will open the series by throwing the first ball.

* * *

We are contemplating making application for membership in the Sporting Writers' Association. Being sporting editor of a moving picture magazine surely makes us eligible.

* * *

One of the Post Office Department's sturdy carriers struggled in the other morning with the following letter, which explains itself:

Dear Toucher: In a telegram from Los Angeles to the home office made public this week Frank E. Woods, of Famous Players, says: "In my opinion you can pledge the exhibitors that our six months' product will outstrip anything ever seen in the motion picture industry."

Can you tell me offhand without referring to your handy booking guide whether Mr. Woods ever saw "Heedless Moths?"

Yours for accuracy,
S.

* * *

Harry Leonardt arrived in town from Los Angeles.

* * *

From San Francisco recently came Sam Levine for a visit.

* * *

The New York Times Book Review and Magazine published an article by Benjamin De Casseres last Sunday dealing, in Ben's characteristic fashion, with the Pennsylvania Board of Film Censors. The article is called: "Virtue Made in Pennsylvania" and is worth clipping and framing in your office. The main object of the author's shafts is the list of revisions the Pennsylvania board ordered in "The Red Peacock," which is founded on the story of "Camille," the young woman, as Ben says, coughed her way into eternity. The list of eliminations and changes, which is used in its entirety in the story, is choice, and De Casseres states that it has become his most precious literary possession. "As a bit of Americana, I believe it is unique," he says, and if you had the pleasure of reading it you would agree with him on all counts.

De Casseres showed the list to Howard Dietz "the poet laureate of the Goldwyn Pictures Corporation," and the latter wrote the following and mailed it to Hartford. It is used in the article.

The aggressive boxer is May McAvoy, and her trainer and second is Lois Wilson, both members of the Paramount Club

THE STANDARDS OF THE BOARD

"That the theme or story of a picture is adapted from a publication, whether classical or not; or that portions of a picture follow paintings or other illustrations is not sufficient reason for the approval of a picture or portions of a picture."—Excerpt from Standards of the Pennsylvania State Board of Censors of Motion Pictures.

It doesn't always follow that if Venus or Apollo
Or the nudes of Zuloago are translated to the screen
That the censors so omniscient will consider that sufficient
Ground for passing on the picture as quite fitting to be seen.

Just because a Rembrandt etching is considered more than fetching,
Still the version in the movie might not meet with the accord
Of the Pennsylvania censors, those infallible dispensers
Of morality—according to the Standards of the Board.

In this age of smut and slander, where a play is prone to pander
To the basest and the vilest and the cheapest that's in man
There must be the chosen mortals who have passed through Virtue's portals
And have stood out from the others as the molders of the clan.

So this censorship committee shall prescribe to each Penn city
Just the proper set of morals that the pictures shall afford.
They are trained in all that's flirty—they know vice—they know what's dirty,
And they know by heart the rules they call the Standards of the Board.

De Casseres commences the article with this paragraph: "The Pennsylvania Board of Film Censors would walk a thousand miles to smoke out a 'Camille.'"

* * *

Johnnie Walker is here from California. And so is George Walsh.

* * *

Bernie Fineman left New York Monday for the coast. He will turn around and come right back again.

* * *

On May 27 Will Hays will address the students of the Carnegie Institute of Technology at Pittsburgh.

* * *

W. B. Frank has been promoted from assistant sales manager to sales manager of Associated Exhibitors.

* * *

Mae Murray and her husband, Bob Leonard, have moved to their summer home in Great Neck, L. I.

* * *

Madge Kennedy, who has been appearing on the stage recently, will return to the screen as the star of

NOTED TRAVELER RETURNS FROM BLUE GRASS STATE

J. Charles Davis, 2d, arrived back in town from a trip to Louisville and adjacent points

the Kenma Corporation, a new organization backed by a number of men who have not hitherto been identified with the moving picture industry.

Harold Bolster, a banker, is the president of the corporation; Rufus Steele, a story and scenario writer, is vice president, and George Brokaw Compton, is secretary and counsel.

Miss Kennedy will appear in a series of six photoplays, the first of which will be an adaptation of Charles Major's novel, "Dorothy Vernon of Haddon Hall." The photoplay will be made this summer, and, when it is completed, Miss Kennedy will begin work on her second production, a screen version of "Dear Me," by Luther Reed and Hale Hamilton.

* * *

A new departure in education through moving pictures was instituted in Baltimore one day last week, when what is stated to be the first purely educational films ever shown in this country under a systematic plan supervised by educators were screened at a local theatre. A number of educators were present at the showing.

* * *

J. C. Wainwright and F. W. Kilner, well-known film men of London, arrived in this country last week.

* * *

Now comes a film that admits it is "Stranger Than Fiction." It must be based on incidents in real life.

* * *

While out on location Mary Pickford recently saved the life of one of the members of her company, Anna Wilson, who had been stung on the foot by a scorpion. Mary rushed to the girl and administered antidotes from a first aid kit. The girl would have died in agony had Mary not acted as quickly or as expertly as she did.

* * *

Oscar Apfel, Carlyle Blackwell and Evelyn Greeley left last week for Holland, where they will make four productions for the Hollandia Film Company.

* * *

Cecil B. DeMille's alma mater, Pennsylvania Military Academy, has conferred upon him the degree of M. A., for "his distinguished services in the field of dramatic arts."

* * *

We are thinking of getting up a spelling bee for film titlers and editors, and the man who spells villain, bilious and embarrassed correctly will win a hand-tooled dictionary of the Esperanto language. By that method we may be able to find out who is directly responsible for the three "villians," one "billious" and one "embarrased" we found in five big pictures we saw recently.

There is no excuse for illiteracy in titles. A picture passes through too many hands not to have the mistakes caught by somebody, it seems, many more than the print in a book or magazine.

We do not think we are patronizing when we state that out of kindness we refrain from publishing the names of the pictures. The men who are responsible ought to be so ashamed of themselves that they ought to thank us for keeping silent. Pretty soon we wont, though. For the simple reason that there is no legitimate excuse for it, and the title printers are not to blame. Their mistakes, if they make any, ought to be caught long before the film is distributed.

* * *

Wonder what the animals used in films think of the picture business?

That hissing sound may express what they think of Noah.

* * *

Edgar D. Adams, head cutter for International Films, was married Sunday, May 21, to Miss Mary McArdell.

* * *

O. O. Dull, assistant director to Frank Borzage, of Cosmopolitan Productions, traveled from Banff, Canada, to Venice, Cal., and was married May 18 to Velma Lefler, a Venitian, in a manner of speaking.

* * *

Elaine Hammerstein is said to be making a picture "Under Oath."

Why not take the lady's word for it?

* * *

Last week Irving Lesser was our noted traveler, as you probably recall. Soon after the issue appeared we received the following letter. He says a heaping teaspoonful:

Dear Toucher: Many thanks for your kind mention in the issue of the 27th. There is nothing notable, however, about my traveling. It is quite a usual thing, though.

You are right about my having gone to Washington recently for various reasons and most important was a deal involving $40,000 which I succeeded in closing up with Mr. Craver during the hilarity and excitement of the Washington convention.

I did not sell very much film, only four David Butler five-reel pictures; eight Lester Cuneo five-reel Westerns; twelve Dick Hatton prairie productions; eighteen two-reel Cactus Westerns and five Irving Cummings Northwest Mounted Police stories.

The deal involved about $40,000, which is a mere trifle in my young life, but nevertheless, it is the trifling things that make life worth while.

My kindest regards,
Sincerely,
IRVING LESSER.

William Fox sailed for England on Wednesday.

* * *

The editor who said "one picture is worth a thousand words" must have had in mind theatregoers who read sub-titles aloud. To those pests is recommended the Japanese proverb:

"To hear a hundred times is not so good as to see once."

* * *

It is reported that E. B. Hatrick, general manager of International News Reel, is seriously ill in London.

* * *

Vera Gordon has concluded her vaudeville bookings and is at present making a personal appearance tour in connection with her picture, "Your Best Friend."

* * *

Our father, who wanted us to be a bank president, ship builder or something, likes to ride us occasionally about the film business, or in fact anything that presents itself as good material. In pursuance of this harmless pastime he sends us the following uncomplimentary remarks from the time table of the Long Island Railroad, weak sister to the Erie:

▲—Dogs and Moving Picture Films carried in baggage car on these trains only.

Selznick Finishes First Since Moving Production to the West

The Selznick Pictures Corporation has just finished its first production since the occupancy of the United Studios in Los Angeles, and the departure from the East where Selznick Pictures had been made practically without interruption for three years. Word to this effect was telegraphed to the home office by President Myron Selznick a day or two ago.

The release is "Under Oath," starring Elaine Hammerstein, made from a story by Edward J. Montagne under the direction of George Archainbaud. Besides being the first Pacific Coast Selznick picture in a long time, "Under Oath" is further distinguished as being the last of the current year's Elaine Hammerstein star series production.

"Beyond the Rocks" a Big Box Office Success, Paramount Says

Reports received by Adolph Zukor and S. R. Kent from theatres which showed Gloria Swanson's latest Paramount picture, "Beyond the Rocks," with Rodolph Valentino, in the nation-wide day-and-date showing, indicate that this picture is one of the biggest box-office successes released this season, according to an announcement by Paramount.

Illustrative of the box-office success of this picture is the following letter, in part, sent to Mr. Zukor by Jules E. Mastbaum, president of the Stanley Company of America, in connection with the showing of "Beyond the Rocks" in Philadelphia.

"We have just closed a run of two most successful weeks at the Stanley Theatre of 'Beyond the Rocks' featuring Gloria Swanson and Rodolph Valentino. It was our intention to only show this picture one week but business was so tremendous that we held it over a second week."

"Crossroads of New York" Gets Warm Praise from N. Y. Papers

"The Crossroads of New York," a Mack Sennett production released by Associated First National, was the feature at the Capitol Theatre, New York, this week. It is the first picture of feature length which Sennett had made since "Molly O," and it received an enthusiastic reception, First National says.

New York newspaper critics gave it considerable praise. New York Daily News said: "It will mean a rollicking hour." New York Herald: "A photoplay that is better and faster than 'Molly O.' New York World: "It is distinctly refreshing and is chock full of funny business."

New York Evening Mail: "Its comedy passages, and there are many, are in the true Sennet vein, while the melodrama speeds on with a zip." New York Evening Telegram: "It is a happy combination of thrilling melodrama and uproarious comedy, fashioned in a new way." New York Sun: "It will arouse in many persons about all the variety of emotions." New York Evening Journal: "'The Crossroads of New York' are humorous avenues that divert and satisfy the tired mind."

Victoria Falls

South Africa and its natural wonders only recently made accessible to tourists, are not too remote to be covered by the Pathe News cameraman. Current issue No. 39 contains a generous succession of real thrills furnished through the daring of the photographer in "shooting closeups" of Victoria Falls, South Africa, from the wings of an airplane.

This feat is said to have never been attempted before and probably never will be again.

News of the West Coast

By W. E. KEEFE

R. A. Walsh will return to Los Angeles from New York and start to work the latter part of this month on his next production, "Captain Blackbird," which will be produced at the Goldwyn Studios in conjunction with the Goldwyn Producing organization.

* * *

Ruth Stonehouse, who for several months has been making personal appearances throughout the country, arrived in Los Angeles May 20 to fulfill a contract recently made with a new picture organization to star her in forthcoming productions.

* * *

Announcement is made by the Marshall Neilan Productions that during his stay abroad Neilan is taking scenes in the Swiss Alps and other famous foreign locations which he will embody in one of his productions which will be completed in the United States.

"Freckles Barry," star in Neilan's production, "Penrod, has returned from his "personal appearance" tour and has left Los Angeles on a camping trip through the mountains pending Neilan's return.

* * *

At the United Studios, Sidney Franklin has started work on the production of "East Is West" with Constance Talmadge as star. Millard Webb is assistant director with Tony Gaudio turning the camera.

* * *

Ruth Roland, the serial actress and her supporting cast producing "The Riddle of the Range," together with Director Ernest Warde, have gone to Mount Wilson for a week to film some scenes.

* * *

George Archainbaud will direct Elaine Hammerstein in her next Selznick production at the United Studios. The story was written by Edward Montagne.

* * *

The Roy H. Klumb productions have completed "Daddy's Love" and Chester Earle, general sales manager of the organization, will soon leave for a tour of the country with the picture. Ted Edwards and Billie Rhodes are starred. The Klumb organization has also completed the "Bear Hunt on the Roosevelt Trail." The Klumb Productions are also handling "Judge Her Not" and "Wolves of the Range."

* * *

Clayton Hamilton is editing "A Daughter of Paris" which the Goldwyn organization brought to this country from Europe. It is a spectacular film of the French revolution and was produced by the Unione Cinematographic Italiana and is based on the novel, "The Son of Madame Sans-Gene," by Emile Moreau, the famous French novelist. Alda Hesperia, an Italian actress, plays the title role.

Mr. Hamilton, for the past two years associate editor at the Goldwyn Studios, will complete his contract with the Goldwyn organization June 2. He will said immediately for Honolulu for a two months' vacation, after which he will return to writing.

Herman C. Raymaker has been added to the directorial forces of the Hal Roach organization at Culver City. Raymaker will direct Harry "Snub" Pollard, who is now on the second of a series of new two-reel comedies.

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Harold Lloyd is working in a new five-reel comedy feature as yet untitled in which Mildred Davis plays the leading faminine role. The supporting cast includes Eric Mayne, Norman Hammond, John T. Prince, Florence Mahon and Joy Winthrop.

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Bob McGowan will soon start directing a new comedy at the Hal Roach Studios. The story was written by Tom McNamara, the well-known cartoonist. It will be a combination story in which animals and children play the principal roles.

* * *

Among the constantly increasing number of independent producers who are now starting is Ward Lascelle, who will feature Coleen Moore in Mary Roberts Rinehart's story, "Affinities." The production will be made at the Thomas H. Ince Studios. "Affinities" will be the first of a series of Lescelle productions which will be released by W. W. Hodkinson.

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The Sacramento Pictures Corporation has started production on a series of pictures at Sacramento. The company was organized by William H. Jobelmann, formerly advertising manager of the Turner Dahnken chain of theatres. William R. Lighton, the well-known magazine writer, is directing.

* * *

Lois Weber, the producer, and her husband, Phillips Smalley, have returned to Los Angeles after a year's absence in Europe. Miss Weber, while in Europe, discovered a method whereby purple in its natural coloring can be shown on the screen.

* * *

Mischa Guterson, for several years musical director at Sid Grauman's Million Dollar theatre, has taken over the entire direction of Tally's Broadway theatre. On the opening night Governor W. D. Stephens, of California, was the guest of honor with a great number of the Los Angeles city officials and socially elite present.

* * *

Patricia Palmer, who for two years was starred in Christie comedies, has formed her own producing organization under the banner of the Independent Producers' Syndicate and will produce a series of six five-reel stories of rural type. The films will be made at the Long Beach Balboa Studios.

* * *

A novelty in "Kid Pictures" has been introduced by J. K. McDonald, who has recently completed three of a series of twelve two-reel comedies featuring Johnny Jones, of the Booth Tarkington series fame. Gertie Messenger is sharing honors with little Johnny. The first of the series, "Supply and Demand," was shown at a preview at Ocean Park with the dramatic critics present as the guests of Mr. McDonald, producer of the films. The picture scored a hit and the dramatic critics gave it quite a send-off. Grace Kingsley, critic of the Times, said that Johnny Jones was destined to be the little young "Broadway Jones" of picturedom. The McDonald pictures are entirely free from slapstick. Mr. McDonald will leave soon for New York to arrange for distribution.

Goldwyn Names Pictures to Start New Season; Many Finished Already

With plans for the new season nearing completion, Goldwyn Pictures Corporation is assured of a continuous supply of excellent stories to be made into motion pictures and exceptional directorial talent to picturize them. As an indication of the quality of photoplays for release early in the approaching season, Goldwyn lists the following productions, many of which have already been completed, with others now being photographed at Culver City:

"Hungry Hearts," a story of New York's East Side from Anzia Yezierska's book of notable stories bearing the same title. Directed by E. Mason Hopper. Cast includes Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegmann, A. Budin and Kate Lester.

"Broken Chains," Winifred Kimball's $10,000 prize scenario. Directed by Allen Holubar. Colleen Moore, Beryl Mercer, Claire Windsor, Ernest Torrance, James Marcus and William Orlamond.

"The Christian," from Sir Hall Caine's novel, now being directed in England by Maurice Tourneur. Richard Dix, Mae Busch and Phyllis Haver.

"Captain Blackbird," by Carey Wilson, which will be R. A. Walsh's first production for Goldwyn.

"The Sin Flood," a screen adaptation of Henning Berger's story, "Syndafloden." Directed by Frank Lloyd, Helene Chadwick, Richard Dix, James Kirkwood and Ralph Lewis.

"Remembrance," a new story written and directed by Rupert Hughes, an epic of father. Claude Gillingwater, Kate Lester, Cullen Landis and Patsy Ruth Miller.

"The Bitterness of Sweets," another Rupert Hughes picture. Colleen Moore, Antonio Moreno, Earl Metcalfe and William Orlamond.

"A Blind Bargain," made from a story by Barry Pain. Directed by Wallace Worsley. Lon Chaney and Jacqueline Logan.

"Brothers Under Their Skins," by Peter B. Kyne. Directed by E. Mason Hopper. Helene Chadwick, Pat O'Malley, Claire Windsor, Mae Busch and Norman Kerry.

Listed for July 26

July 26 is the date chosen by Metro for the release of the Swedish Biograph production, "The Stroke of Midnight," recently purchased for distribution in this country.

McGregor Signed

Malcolm McGregor, a young actor, whose work in Rex Ingram's production for Metro of "The Prisoner of Zenda" has brought him to the favorable attention of picture critics throughout the country, has recently signed a long-term contract with Metro Pictures Corporation. He will be seen in prominent roles in several of that company's forthcoming releases.

In Stahl Picture

Lewis Stone, screen star and former stage celebrity, was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl production for First National release, preparations for which are now under way.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Flattering the Patrons More Profitable Than Piling on the Agony of Laudation

SELF-GLORIFICATION is always pleasant—to the writer, but sometimes it pays to pass the praise to someone who may not deserve it, yet whose appreciation may be more profitable. Most managers seem to prefer the former, but now and then someone is found to take the right tack.

This display is from J. W. Sayre, of the Jensen and Von Herberg houses, in Seattle, and he takes four seventeens and uses about half the space for type, thereby getting twice as much for his money as he could have done with solid type announcement and a mass of six to twelve line letters.

STRAND
WE'RE WRONG AS USUAL!
We have a big picture coming up, Gloria Swanson and Rodolph Valentino in "Beyond the Rocks," and we were so almighty eager to let you get to enjoying it that we announced it would open Wednesday, tomorrow.
That's where we were wrong!
We didn't realize what a good picture we have on now. Maybe you didn't either, at first. From its title, you were afraid it was some sort of problem play, and we were afraid that you'd be afraid, so we thought four days might be enough for it.
Lawsy, judging from the crowds, bigger and more enthusiastic every day, laughing so you can hear them down to Madison Street, we were just 4,000 miles off the track!
Why, if we could make everyone in Seattle realize what a fun cyclone this is, it would run here 3 full weeks!
Anyhow, you, by showing us up in such splendid style, have forced us to give you 3 more days, until Friday night, to see
"IS MATRIMONY A FAILURE?"
with the mightiest comedy cast Seattle ever has known
T. ROY BARNES
LILA LEE
LOIS WILSON
WALTER HIERS
ZASU PITTS
LILLIAN LEIGHTON
TULLY MARSHALL
SYLVIA ASHTON
OTIS HARLAN
CHARLES OGLE
DAN MANON
Matrimony may be, but the picture is not. It has caught on; it is the hit of Seattle, a town sensation, so, for the love of laughter, don't miss it. See it if you don't go to another show for a month!
Coming Saturday—
(Audiences Permitting)
"BEYOND THE ROCKS"
STRAND

A Paramount Release

MR. SAYRE'S SWITCH

They put in "Is Matrimony a Failure?" for four days, at the Strand, feeling that perhaps the title might suggest a problem play instead of the snappy comedy it really is. They figured that four days would be enough, but it went over with a bang like that of an old time firecracker—made in the days when they put powder in the paper rolls.

They had Beyond the Rocks coming, and to pull this without ample explanation might gum that engagement and lose them what they made on the comedy.

It was a delicate problem. It could have been put over with allusions to the "Stupendous Success," "By Popular Demand" and all the other trademarked lines, but Mr. Sayre had other ideas, for he is an old campaigner. He writes:

"You remember in your old reviewing days that the successful vaudeville performer was the one who conveyed a subtle compliment to the intelligence of his audience. I used the same psychology in writing this ad. I figured that if I could word it so as to make our patrons believe that they were smarter than we—that *they* were the ones who made the change of bill; not us, they would feel good about it and it would be all over but the shouting. And so it was; the piece ran the week out to good business."

It is "old stuff" to the old timer, but it is new in this business. Mr. Sayre got more additional patrons than he could have gained with the hackneyed phrases, and more fully alibied the Swanson-Valentino production when it finally came.

It carries more weight and sells more tickets, and Mr. Sayre has handled his campaign with decided skill, as usual. And note the silhouette cats and dogs. They don't take much room and they do pull a tremendous laugh.

Never mind the title. Keep the *idea* in mind. It's useful.

To Avoid Mishap

H. A. Gillespie, of the Liberty theatre, Yakima, got them in for Fool's Paradise by announcing that no one would be seated during the thrilling scenes in the crocodile's den. It didn't mean anything, but it made the patrons so anxious that they actually had to get new hinges for the entrance door. The doors were broken by the crowds.

Held an Auto Show in Theatre Lobby

Herbert W. English lately took over the Park theatre, Asheville, N. C., and celebrated his arrival by doing something.

The house is one with a deep lobby running through to the next street, to give a business street frontage with a minimum of front on the expensive land.

There was plenty of room, so he staged an automobile show instead of a fashion offering and held it in the lobby where people could see it free. Ten cars were shown the first half of the week and ten others when the bill was shifted on Thursday, which held up interest for the full week instead of making a slump toward the end of the run. As he changes his program twice a week, this helped considerably.

He has picked up the slogan from the Sanger houses, further south and announces that "We Cover Asheville like the Rain."

Lindlar Lobby Offers Chance for Snow Stuff

Walter Lindlar offers this lobby design on Over the Border in the belief that the use of a snow lobby at this time will be particularly effective. In the general idea it is not dissimilar to the lobby on Fool's Paradise, but this offers more cooling regions than Texas and Siam. We think this idea will be better emphasized if you use the United States side of the lobby for a summer scene and the snow-clad Canadas for contrast. Use cotton-topped firs for the Canadian side of the lobby and work blue lighting. Use a hot yellow, touched with a little green for the left hand and trees in foliage. This will carry out the idea better than the design in the sketch.

If your town is strongly anti-prohibition, a water cooler on one side and and a display of bottles on the other will make a good comedy appeal.

A Paramount Release

A LIDLAR LOBBY IDEA FOR OVER THE BORDER

The basis of the idea of this coming release is somewhat similar to the Texas-Siam stunt on "Fool's Paradise," with a better hook-up to the title. It gives a snow lobby for summer use, which is something greatly in its favor

Selling the Picture to the Public

Turf Tips Worked for Moss' Broadway House

Don't let them tell you that New York will not respond to exploitation. Although "Broadway" has gone across Forty-second street, the blocks just to the south are by no means dead yet, and Moss' Broadway Theatre, at Forty-first street, uses a front every week and often a sidewalk stunt.

For Queen o' the Turf a tipster was used, who distributed sure things in envelopes slightly smaller than the usual tip service, but along the same general lines.

As news stands in that vicinity carry from ten to twenty five sets of turf information for sale, anything looking like a bettor's best is snapped up, and the envelopes went even faster than the proverbial hot cakes and to the class of persons most likely to respond to the title.

A Robertson-Cole Release

WHO SAID YOU CANNOT EXPLOIT ON BROADWAY?

This looks like it, doesn't it? The man in the flashy suit is giving out guaranteed tips on the races in "Queen o' the Turf," and the name on the envelopes is that appearing daily in the sporting papers. Done at Moss' Broadway

Golem, Esq.

Peter Magrao, of the Regent theatre, Harrisburg, Pa., read of the Swanson calling card stunt, so he had 3,500 printed up saying that the Golem had dropped in for a chat and was sorry to have missed the householder. You can imagine the Golem going out for a set of afternoon calls, but the stunt really helped a clean-up at a cost of $7. In addition to the imitation engraving of the name the card contained the apparently hand-written message: "Dropped in to see you, but you were out. See me at the Regent theatre, Monday."

Ferried "Theodora"

One of the scenes in Theodora shows the empress coming to visit her lover in the sort of circus boats they used in those days. The Alcazar theatre, Birmingham, Ala., in consultation with W. R. Ferguson, Goldwyn exploitation man, decided to feature the boat.

They built it on a float; a twenty foot craft, with gilded sides and prow, pink pattices guards and draped in royal purple. A trumpeter stood in the bow and did the advertising and one of the young women employed in the house posed as the empress, enjoying her day off from the ushering job.

It made a handsome flash and tied up well with a painting of the boat used as the central point in a purple draped lobby.

Both Greek and Italian throwaways were used and the local Italian paper was persuaded to give up most of the front page to this made-in-Italy production.

One Mailing List

When I. Schwartz, for five years manager of the Grand theatre, Chester, Pa., moved to the Fifty-sixth Street Theatre, Philadelphia, he found that the mailing list of the house contained only about one hundred names.

He called in Eli M. Orowitz, the Paramounteer, and Orowitz, who does exerything except write the special stories he promises the trade papers, got hold of the voters' registry lists the law requires, and they got the names of 3,900 women listed as housekeepers within a reasonable radius, and then prepared a list of masculine names only.

This is a simple matter where the law requires the list of voters to be published. It's only a little more difficult to work a pull where publication is not mandatory.

Dead Ahead

Arrows pointing and lettered "Beyond the Rocks, straight ahead" were used by Phil Gleichmann, of the Broadway Strand, Detroit, for the Swanson picture after John Howard, the Paramounteer, told him of the idea. To get it right you should have two sets with the arrows in opposite directions to always indicate the house. This can be done with one cut if it is outlined and mortised to contain the type.

Liberal Pay

Checks for one million dollars worth of laughs, drawn on the "First National" bank advertised Pay Day in the Arc theatre, Lafayette, Ind. A tie up with the real First National Bank split the cost and added to the advertising punch.

A United Artists' Release

A LOBBY DISPLAY FROM THE PEOPLE'S THEATRE, PORTLAND, COMPOSED OF CUTOUTS

This entire display is based on the use of lithographic paper, and offers a rather new idea in the cutuot top for the 24-sheet, in which the gables of the houses suggest scenery and not merely a lithograph. On the left the display is shown which in the right hand cut is hidden by the three men who are pretending that they are not trying to have their photographs taken

Selling the Picture to the Public

A First National Release

HOW THE BRANFORD THEATRE USED THE GATE IDEA

This has been generally adopted for Norma Talmadge in "Smilin' Through," but seldom to such good effect as shown in this picture of the Newark Theatre, where the play was put over in a way to hold it for at least a second week

Patrons in Newark Went Smilin' Through

Three highlights mark the exploitation of Norma Talmadge in Smilin' Through, and this exploitation is one of the outstanding features of the season just closing. The slogan campaign has been everywhere successful, a drive by the Witmarks has put the plugger song over as few promotion songs have been handled, and the gate is almost a trademark.

The gate was one of the features helping to put over the First National at the Branford theatre, Newark, to a second week, with the possibility of a longer run. A garden wall effect was built with the gateway serving as the entrance to the lobby. It was cool and inviting, it suggested something and the slogan, "Let's go Smilin' Through" was particularly apt when painted above the gateway.

Banners, song tie-ups, window displays, newspaper work and all of the other devices, including the slogan drive, were all employed, but at the last moment this attractive lobby reached out and completed the sale by pulling through many who had merely stopped to look. A good lobby is a real help and you can make a wonderful display on this picture, which might have been built expressly for exploitation.

Two Clever Exploits Helped Memphis Moran

General Manager McElravey, publicity director George Brown and manager A. S. Morrison all teamed when Moran of the Lady Letty played the Palace theatre, Memphis.

Mr. Morrison's contributions were the scagoing sidecar, which is an improvement on the nautical ford in that it takes up less room, is more flexible in traffic, and costs less to build, while giving about the same effect.

Cast Fifty Dollars

This and a window in a particularly good location cost $50, and that covered a five day advance display as well as the run ballyhoo.

The window was based on a profile reproduction of the ship used in the play, the flat being made from a still. This was set into a simply painted cyclorama drop and the waves were carried beyond the ship toward the front of the window, terminating in a sand and rock beach. The text card at the side gives the title and continues "This ship is a perfect reproduction of the Lady Letty, the ship on which she found her mate," and a "now playing" was set in, just in front of the ship, the day of the opening.

Both looked a lot more than their cost and backed up by 259 inches of newspaper advertising—and the readers such a space carries, put over the picture to unusual business.

Schade First to Use the Radio Automobile

To the library of Original Sources add the name of George J. Schade, of Sandusky, as being the first to use the radio-directed automobile to get attention to a picture.

He used it on First National's A Perfect Crime and had a minature slightly larger than a kiddie car, which was operated on the pavement in front of the house bearing his name, by means of a radio mechanism on the sidewalk.

Pulled Them Inside

Then he bannered the front of the merquise with "Greater Wonders Within" and a lot of the crowd went inside to see what he could do on a paid admission since he did so much without charge outside the house.

He says it was one of the best pullers he ever had.

A Paramount Release

CLEVER EXPLOITATION FROM A. B. MORRISON, OF MEMPHIS, ON "MORAN OF THE LADY LETTY"

The seagaing "Fard" was one of the stunts adapted by the manager of the Loew Palace Theatre, but he made his craft more manageable by mounting it on a side car instead of a flivver. The window showing is a fairly exact reproduction of the Lady Letty of the films, set in a cyclarama drop with the waves on the cyke and part of the bottom of the window and sand and rocks in the foreground

Selling the Picture to the Public

An Added Attraction for Newsboy's Parade

At last the First National franchise holders seem to realize that they cannot use the newsboys' parade each time Jackie Coogan or Wesley Barry comes to town without getting some new angle. It's a good stunt once, but that once was a year or so ago.

Loew's theatre, Nashville, used the boys for My Boy, but they added a comedy section with a prize for the best entry, which went to a burlesque police wagon with the suggestion you ought to be arrested if you held out on seeing this picture.

The best way to use this is to discard the parade and use the comedy section alone. There is a big appeal in the crowd of enthusiastic kids, and we don't blame the managers for working a good thing as long as they can, but now that it is getting into second childhood, think of something to go with it.

How about a mile race for a change. Give the kids back signs at the starting point and the boys first to arrive at the house the best seats. A couple of small prizes can be added, but the choice of seats should be sufficient incentive the first time and then you can arrange a run-off for cheap medals on a return use of the idea.

A First National Release

ADDING SOMETHING TO THE NEWSBOYS' PARADE IDEA

Loew's Theatre, Nashville, had the boys, of course, but they added a prize for the best novelty stunt and it went to this burlesque patrol wagon, drawn by a team of jacks. Even the managers are beginning to realize the idea is old

Tacked to Campaign for Street Car Copy

Appreciating the value of the Jewish patronage, the Park theatre, Boston, hooked to the Jewish War Relief for Norma Talmadge in Smilin' Through and its bannered street car started off with "Help the Jewish War Relief and Go Smilin' Through 1922." It was a graceful act that helped the fund while it helped the theatre. The car was completely covered with the banners, which carried star and title and a white medalion of the star against a black ground.

An additional perambulator was found in an old Victoria in which a man and woman in period dresses were driven through the streets, in the old-fashioned vehicle being dressed with flowers to suggest the bridal. This is better than putting them out afoot, and it does not cost much more. The greater number of persons reached will more than pay the difference in the expense bill. Ten thousand wedding invitations were handed out by the couple as they were driven around town.

The slogan stunt was worked with the merchants, even the large stores hooking in, and Jordan-Marsh further contributed a reproduction of the bridal dress work in the play. Two thousand telephone hangers were used, and thirty six window displays were landed for the attraction.

For the house stunt a concealed phonograph played the plugger song, the source of the music being more or less a mystery.

A First National Release

EVEN BOSTON RESPONDED TO TALMADGE EXPLOITATION

The Park Theatre sent out an oldtime couple in an oldtime rig to urge the town to go "Smilin' Through" with Norma Talmadge, and the dignified appeal got under the skins of the conservatives and even the Back Bay went to see the play

Got Dope First

Some theatres paint "Let's go Smilin' Through" on the sidewalk. The Newman theatre, Kansas City, put it on a banner for the benefit of motorists.

From the traffic police they learned which road was the most traveled and found one traversed by more than 35,000 cars every day. From the garages they learned that the highest auto top is seven feet six inches with its rubber shoes on.

They put a banner at the most traveled intersection just seven feet eight inches, and got the maximum of display with a minimum of effect: one of the first invasions of the efficiency man into theatre exploitation.

Made a Dream Book

Bill Harwell, of the Majestic Theatre, Austin, Texas, used a contest on "Forever," alias "Peter Ibbetson." The subject was "Are Dreams Realities," and it brought out a lot of stories about "true" dreams. A local paper used four front page stories on the stunt.

It got the business, but we think that "Peter Ibbetson" can be better sold through a dignity appeal.

Mr. Harwell also used a cutout from the six-sheet, dressing it up with real props to give an atmosphere and he had a prologue with a local soloist singing "Dreams of Long Ago."

The Best Policy

With 81,749 of the "original wedding dress worn by Norma Talmadge in Smilin' Through" scattered over the country, it is refreshing to note that the Empress theatre, Mangum, Okla., stated that "Mabel Normand did not wear this necklace in Molly O, but she did wear one very much like it."

It did just as well and perhaps better.

Selling the Picture to the Public

A First National Release

THE THREE-WAY BOARDS OF THE EMPIRE THEATRE

For the engagement of "The Rosary" at the Syracuse house the boards were painted on all three fronts with church scenes, and this linked to an ornate church backing on the lobby wall

A First National Release

HALF OF THE CHURCH

Made Church to Back Inner Lobby Display

Churches were trumps when "The Rosary" played the Empire Theatre, Syracuse. They not only painted church landscapes on the three-way signs over the sidewalk, but the back wall of the lobby was converted into a church by painting strips for the three sets of double doors and surmounting these with a roof and a gable in lieu of a belfry. The window in the gable was transparent and was illuminated from behind, as the lead wires indicate.

The Empire has a rather unusual lobby in that the show windows of the adjoining stores extend into the lobby, as the larger cut shows. This makes it impossible to use many forms of display available to other houses and any decoration must be made against the back wall. This church is very effectively worked and can be adapted to a false front. If necessary you can sell tickets through a stained glass window.

You will note in the longer cut that the signs used are painted on both sides, as recently explained. The outer fronts give the current bill and the inside the coming attraction. Over on the right you can make out the last three letters of "Hail the Woman," which is the succeeding attraction.

The Bar Was Dry but the Fountain Was Wet

Using the old fashioned bar with a lobby display on "Ten Nights In A Barroom" is more or less a matter of local taste. Some towns will resent the pleasantry, while others will laugh and be coaxed in. As a rule it is better to dispense with the bar, but J. M. Edgar Hart, of the Palace Theatre, El Paso, reports good results with a bar.

He employed a double display for the "Blazed Trails" production. On the left he showed the old fashioned bar with a real barkeep and real bottles, but phoney liquors. Across the way was a soda fountain, put in by a local concern, at which an attractive girl clerk dispensed ice cream sodas and soft bottled drinks.

Jiggs, the leading character in "Bringing Up Father" found himself at home in both places. These cutouts were used to advertise the cartoon series, and cards explained that "Jiggs is not in the picture, but is coming Sundays now."

Humorous signs kiddied the bar section, and the mirror was covered with whiting and used for cutouts and lettering. On the floor was painted "100%, but not beer," and the title.

The elaborateness of the display made a lot of talk and brought crowds of the curious, many of whom became patrons against their original intentions.

A Bit Broad

They seem to like them a little off down in Texas. To put over "Are You Fit to Marry?" the Liberty, Houston, displayed a monkey in a store window with a sign reading "Don't Monkey Around. Are You Fit to Marry? At the Liberty Theatre Now."

This got the laughs and an increase in business, but we think that references to monkey glands will be left alone, or presently they will be censoring exploitation, too.

An Arrow Release

PUTTING OVER "TEN NIGHTS IN A BARROOM" ON THE CONTRAST OF A BAR WITH A FOUNTAIN

J. M. Edgar Hart, of the Palace Theatre, El Paso, dressed opposite sides of his spacious lobby with a bar and a soda fountain, the latter in good running order, with an attractive girl to sell iced drinks. Apparently Jiggs was performing the impossible feat of being in two places at one time, for he was in the bar and ogling the soda clerk. It made a hit and brought a few tears

Selling the Picture to the Public

How Billy Connors Brought Them Back

William Connors, of the Luna Lite, Marion, Ind., knows that it pays to exploit a picture, and he gained his knowledge at first hand, for he recently made a cleanup on "Moran of the Lady Letty" and "The World's Champion."

The latter came first and he built a cutout display for the lobby. There was a referee who held up the victor's arm while at the same time he counted out the defeated opponent. This was rather anticipating events for it is common to count out before declaring the victor, but Mr. Connors felt that after the first ten seconds the referee could be fairly well assured that it was a knockout, so he started the motor actuating the arm.

It was a knockout at the box office, too, putting the picture over to unusual business, so he started in on "Moran."

For this, he used a cutout of a ship to top a display of stills. From the masts he rigged a wireless hammock and with an induction coil he kept the tiny radio busy day and night.

As the town shares the radio craze, he cleaned up on this one, too.

A Paramount Picture

THE LADY LETTY CARRIED A WIRELESS SET IN MARION

Another picture of the Luna Lite, showing how Mr. Connors rigged a wireless to the masts of the cutout ship to advertise "Moran of the Lady Letty." With the town sharing the new radio craze this was the most certain appeal to the theatregoers

A Trademark Contest

Southern Enterprises managers have been cleaning up on "Her Husband's Trademark" with a contest based on the identification of trademarks used on nationally advertised goods. It is worked in a variety of ways from this base, some of the variants being to name all trade marks in a hook-up page, to name the largest list of trade marks in general use and to name those sold in the town using the idea.

The newspapers naturally give a lot of space to the idea since it helps them with the national advertisers.

The idea appears to have been started by Lem Stewart, general manager of exploitation.

Stage Exploitation

H. J. Adams, of the Palace Theatre, Corsicana, Texas, used a stage stunt to help put over "Three Live Ghosts." He darkened his house after the showing of the preceding feature, and three boys in cerements came upon the stage, each carrying a candle.

At a signal, they turned their backs upon the audience and the flood was thrown on to light up the title painted upon their backs. Then the boys did a dance to prove that they were not only live, but lively.

On the run of the play they were used on the streets, minus the candle and the dance. Emphasis was laid upon the fact that this was a comedy and not a goose-pimpler.

Darktown Shamrocks

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, O., used the personal appeal for "Come on Over," addressing a series of nine inch singles to various well-known Irishmen. Each was topped with a silhouette shamrock in black, because he could not get a green imprint.

He had the picture the first half of Holy Week, with "Theodora" for the latter half, and kept business up in one of the worst weeks of the year.

Booked the Bank

Plenty of exhibitors who read the press book on "My Boy" saw the suggestion that the banks be hooked to the story and opined that it could not be done.

Chambers is built along different lines. He went over and sold a savings bank on a quarter page in all the papers. He supplied a cut and the line from the First National book. The bank paid the bills and was glad to get something new.

Snappy and Apt

D. A. Doster, of the Strand Theatre, Montgomery, Ala., worked a department store on "The Green Temptation." He persuaded the store to fill a big window with green things: dresses, hats, fabrics, stockings, parasols, slippers and even undies. It was a green temptation to every woman in town, and that it was a real temptation was proven by the sales of duplicates of these articles and the amount of long green taken in.

Pinning It Down

An utterly foolish, and therefore particularly good idea, was recently worked by A. C. Schuneman, of the Isis Theatre, Webster City, Ia.

One thousand cards were distributed to women shoppers through arrangement with various stores. To each card was attached a single hairpin, and the card read:

"Save this hairpin. You will need it to keep your hair in order during the hair-raising thrills of Cecil B. de Mille's greatest production, "Fool's Paradise," at the Isis. Of course, it's a Paramount picture."

A Paramount Picture

COUNTING THEM OUT WITH BILLY CONNORS

The Luna Lite Theatre, Marion, Ind., has gone in for exploitation as a result of the work Mr. Connors did for "The World's Champion." The prize-ring scene is a backed cutout with a movable arm for the referee. He counted up to 3,864,999 on the run

Selling the Picture to the Public

week managers go on patterning this week's advertising after last week's sample with never a thought that people sometimes tire of the same thing over and over. Mr. Gardner never uses the same thing twice. The only thing he is certain to do is do something else. You know the Rialto ad because it looks always the same. Of course it is easy to him because he knows how to write. He can put in the jazzy stuff that gets attention, but on the other hand, if you cannot write this sort of stuff you can at

Little Things
Don't Forget The Special Show For Boys and Girls Saturday Morning At nine. Bring Food. No Money Accepted.
Just at this season little things spell joy or sadness. It is a time for child happiness. We can all share in it by making some child happy Christmas morning. Have you joined the Atlas Santa Claus club?
Speaking of little things! It's astonishing what a great lot of fun can revolve around a little thing like a carpet tack. The biggest and best laugh in town this week is
Get-Rich-Quick Wallingford
A Paramount Picture
FIRST TIME IN PUEBLO This is the original Wallingford story and play, as played by George M. Cohan. More laughs to the reel than anything seen here in months.
Also
Pollard Comedy
Pathe News
Tonight and Tomorrow
RIALTO

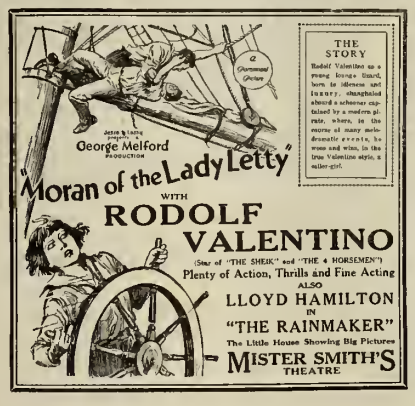
ANOTHER GARDNER LAYOUT

least get it out of the press book, and if you study the press book long enough, you can do as well in time. A year from now you can write in ten minutes what now requires an hour, but you must make a start by spending that hour now. Mr. Gardner did not always turn out as good copy. We remember when he started in at Colorado Springs that he had a tough time now and then, but he kept on and now he not only writes good advertisements, but he writes as good a dog story as can the best of the Broadway press agents, and dog stories help a lot toward general publicity. Mr. Gardner is not a heaven-born genius, but merely a good, hard worker with an aptitude for the show business that has brought him back to the grind in spite of several excursions into other lines. He learned how. So can you.

—*P. T. A.*—

Same Cut Material Is Given Better Chance

The cut material in this display from Mr. Smith's Theatre, Indianapolis, is about the same as that used for a recent display from a Western theatre. The top cut is precisely the same. The spaces are about equal. This space is several times better than the Western advertisement because it is kept clean and neat, like the deck of Moran's ship. There is a little less added material to be announced in this space, but on the other hand more is said. It will probably interest you to dig out the other example and compare them. It assuredly should interest the other artist to see how much better another has done with the same material. The top is a stock cut where the other was a drawing from the cut, but the bold, open lines give an infinitely better effect, and the type display is much superior. This is a matter each house can control for itself. This Indianapolis sample makes the error of not using Miss Dalton's name. She is the star with Valentino for her support, but because of his success in several plays, most managements have made him the star. At the same time Miss Dalton has a decided appeal to a great many patrons, and her name should have been given prominence instead of being ignored. Apart from this, the type display is capital. It is clean and inviting. You feel you can give the time to read it because it will not take long. You get interested and read the panel, and if you do,



A CAPITAL HANDLING

you are probably sold a ticket. But it is the drawing which gets the attention to the type, and it is practically the same drawing that was lost in a mess of type in the other space.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Descriptive Talk Is Good But Too Light

This space from the Garden Theatre, Council Bluffs, would be good for a modern picture. It sells the idea of the oppressed wife revolting, and it sells it well. If "Under the Lash" were a story of today, the text would be a good example of clever selling talk. But under the circumstances, the house has used only a part of the ammunition at its command and undersells its commodity, which is unusual entertainment. This sounds like the talk for a modern picture, wheras there is a strong appeal in the book title and more in the fact that this is a picturesque story of the African veldt. A lot of managers seem to feel that a story with a foreign setting will not sell as well as one made with a purely local angle, but "The Shulamite Woman" was a notable novel, and the production tells a commonplace story from an angle which makes it new, and we think that the dwellers on the banks of the Missouri are interested in Africa to some extent and that this appeal might have sold extra tickets. There is punch even in the idea of Gloria Swanson in the drab clothes of the Boer wife. A lot of people might have gone to see what she looked like without the gorgeous costumes which are so much part of her usual appeal. The selling story is good so far as it goes, but it takes only the most commonplace angles of an unusual theme. It is like trying to sell a pack of cigarettes without adding that you are throwing in an amber holder free. It does not

LOVE or RESPECTABILITY
WHICH?
If you married a man You didn't love—
And he made you a slave Of Drudgery and worry—
And felt because he gave You a home that he was Doing his share—
Knowing that you thought too much of what your friends and relatives would think to ever leave him—
And suddenly a man came into your life who understood you — who cared—who would give you the very thing you craved — LOVE — would you have done as did
GLORIA SWANSON
IN
"UNDER the LASH"
SEE THIS AT THE GARDEN
4 Days, Beginning Today
Starts Sunday—Wesley Barry in Booth Tarkington's Book, "Penrod." Every boy and mother should see this picture.

GOOD BUT UNDERSIZE

do to load a story down with a lot of facts, but it does pay to put the best facts foremost, and here this is not done. In the typographical arrangement, this display is unusually good, gaining display chiefly through lack of it, which is the most certain way to get attention.

—*P. T. A.*—

Smaller Type Sizes Would Be Better Here

Sometimes a smaller type face will be better in an advertisement than the large letters. This point is very well illustrated in the five sixes for the Butterfly Theatre, Milwaukee, on Vitagraph's "The Prodigal Judge." Take that bank just below "The Voice in the Dark." Setting that in twelve point roman or a light italic would have given better display not only to that line, but to the title just below. In the same way a roman for the two panels at the bottom would have been more readable in a roman than in the full face used. Advertising is not a matter of black ink, but of legibility, clearness and interest, and the interest comes in part from the ease with which the copy may be read. Setting in roman would have given the compositor a chance to pull the black lines away from the title, and this would have had the effect of making the title at least a pica larger in appearance than it really is. The type would be no larger, but it would be far more conspicuous. And this would not operate against the smaller paragraphs, because a light line is easier to read than the bold. The eye is more used to it, and can assimilate it easier. The large black face looks larger, but if it is not as easily read it does not serve as good a purpose as a light line which cannot only be read with greater ease, and therefore a greater probability of its being read, but which at the same time, will give greater prominence to the really important lines. The service of black type is to pull attention to a space. If you do that, you have accomplished what you set out

Selling the Picture to the Public

to perform. If you keep on and make all the letters black and then fill in the rest of the space with shaded cuts, you get an all black announcement that will be seen but not read and which will defeat its own ends by driving the eye from the unlovely space. One or two black lines will give several times the display value of a dozen black lines, just as one tall man in a crowd of runts is more conspicuous than he would be at a convention of giants. This matter of proportion is one of the real stumbling blocks in the road to good advertising. So few seem able to grasp the essential idea and yet every man will realize that one elephant in a circus parade is more important than all of the horses put together, just because he is the one elephant. It is the same idea precisely. Too much of anything is too much whether it be elephants, skyscrappers or black type.

—P. T. A.—

Past Performances Put Over "Forever"

The Strand Theatre, Des Moines, put over "Forever" on an appeal to the past Paramount successes in a prominent two sixes. It used "Anatol," "The Sheik" and "Fool's Paradise" to persuade the public that they should see Peter Ibbetson under its new name, but it did not give a single mention of the book origin of the play, and we believe that the book will sell more tickets than the somewhat noncommittal alternative title. We like best Lem Stewart's scheme of playing up the hours of commencement on the plea that the play is too strong to be spoiled by coming in on the middle. That suggests a story of unusual worth, but the reference to past successes is the next best

A GOOD TWO SIXES

bet, and the Strand puts it over very well in a comparatively small space, getting a display for the titles of three sure fires in less than three inches through the expedient of keeping the rest to eight point Roman. If you only see the three titles and the "but," the argument sells. The small type merely builds up the big idea and makes it even stronger, and the best selling line in the entire space is the "but." That lettering in the upper right hand corner is an office stamp and not a part of the advertisement.

—P. T. A.—

Canned Publicity

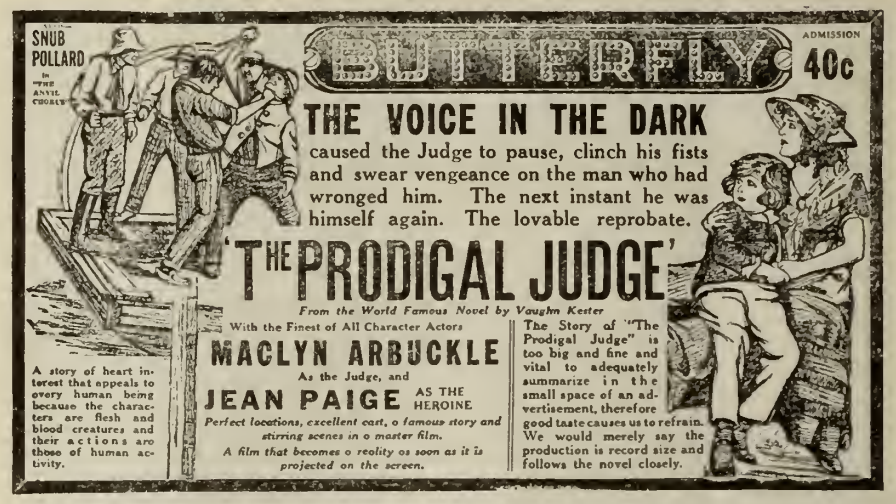
William Felder, a First National franchise holder at Norwalk, O., took up the trash can idea reported here and put it over for a permanent advertisement.

He started in by interesting the newspapers in the condition of the streets. When the public was all worked up, he announced that the Gilger Theatre would supply the necessary cans, if he was permitted to paste them for his attractions.

This did not prove objectionable to the taxpayers, so Felder got some cans that would comfortably contain one-sheets on three sides, with a plea to the public on the side with the opening.

He not only gets the cans each week, but for "Peaceful Valley" he slapped a one-sheet on City Hall right under the mayor's window and no one put up a kick. The cans cost money, but they were the best investment in publicity the theatre ever made. The city contractor keeps them emptied, so there is only the first cost.

—P. T. A.—

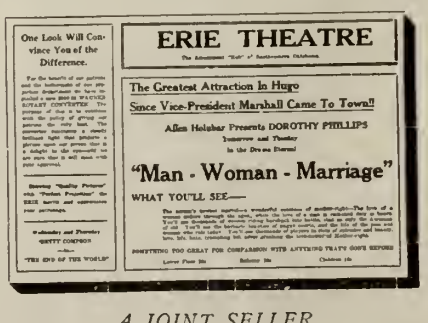

SNUB POLLARD
in "THE ANVIL CHORUS"
BUTTERFLY
ADMISSION 40c
THE VOICE IN THE DARK
caused the Judge to pause, clinch his fists and swear vengeance on the man who had wronged him. The next instant he was himself again. The lovable reprobate.
'THE PRODIGAL JUDGE'
From the World Famous Novel by Vaughn Kester
With the Finest of All Character Actors
MACLYN ARBUCKLE
As the Judge, and
JEAN PAIGE AS THE HEROINE
Perfect locations, excellent cast, a famous story and stirring scenes in a master film.
A film that becomes a reality as soon as it is projected on the screen.
A story of heart interest that appeals to every human being because the characters are flesh and blood creatures and their actions are those of human activity.
The Story of "The Prodigal Judge" is too big and fine and vital to adequately summarize in the small space of an advertisement, therefore good taste causes us to refrain. We would merely say the production is record size and follows the novel closely.

AN EXAMPLE OF THE KILLING EFFECT OF ALL BLACK TYPE

Turns to History to Find a Fit Comparison

Certain dates are supposed to be placed through their time distance from the High Wind in Ireland, but R. A. Gill, of the Erie Theatre, Hugo, Okla., dates his big event from the visit of Vice President Marshall, explaining that this was the most recent big event in his place and that by hooking to the visit of the then Vice President he is conveying the suggestion that "Man-Woman-Marriage" is the next epoch making event. This is a new device, and since it worked for Mr. Gill, it will probably work for others. The idea is to associate the engagement with the last local big time, to convey the suggestion that this is the only standard of measurement. If you recall Mr. Gill's earlier displays, you will appreciate the difference in the appearance of this advertisement. Mr. Gill writes that each time his advertising is commented upon in this department he takes it over to the printer and together they figure out how to get better results. The outstanding feature of this space is that the printer has caught the idea of relative display and makes the space look twice as important through not dumping all the big type in the cases in one small space. He gets a display for this title that not one country office in a thousand could turn up. Most small offices would take three lines to get the same title display because of the type they stuffed around it, but here the space above and below is free from opposition. This printer is willing to learn. Most of them are not. If you have a man who really wants to learn, start your samples along, state your troubles and we'll be glad to sit in. We do not think Mr. Gill needs much more help, for his printer now has the idea. This is pretty composition, intelligent and artistic in the sense that it is worked in accordance with the art. The panel at the left is an announcement of the addition to the projection equipment of a converter, and the explanation is made that this will help to give a better picture. Mr. Gill realizes the value of telling what he does as well as the value of good projection as a sales asset. We told recently of Mr. Gill's fashion show, in which he sold the house to the merchants and they stood in the fire alleys when the house was full. He sends in a front page story from the local paper—top of column and more than a half column space. Mr. Gill has solved his typographical problems through educating his printer to show composition. That is because he has a real printer to work with and not a self-sufficient egotist who thinks he knows it all.

—P. T. A.—


One Look Will Convince You of the Difference.
ERIE THEATRE
The Greatest Attraction In Hugo
Since Vice-President Marshall Came To Town!!
Allen Holubar Presents DOROTHY PHILLIPS
Tomorrow and Tuesday
In the Drama Eternal
"Man - Woman - Marriage"
WHAT YOU'LL SEE——

A JOINT SELLER

Floored His Poster

J. M. Edgar Hart, of the Palace Theatre, El Paso, circus posted the suburbs for "Fool's Paradise." He obtained inserts in all packages from the big dry goods store and placarded hotel and store elevators.

He repainted the lobby for "The Sheik" to give it a Siamese effect and pasted a 24-inch sheet to the lobby floor, bordering it with water color. That did not last very long, but it started them in and the initial crowd brought the rest.

In the Independent Field

By ROGER FERRI

Warner's Refusal of a Million-Dollar Offer Is a Tribute to Independent Market

By ROGER FERRI

TURNING down a flat cash consideration of one million perfectly good United States dollars is something that isn't being done every day nor every year in the show business. In this business, as in all others, money counts. And one million dollars in these times to the showman looms up as the equivalent of the complete stock of a mint. But such a refusal actually was made. That million, as big and as tempting as it looked, was flatly turned down—and by an independent organization.

It remained for Al Lichtman, representing First National, to make this offer to the Warner Brothers. The proposition involved the distribution of the entire 1922-23 output of the Warners. This advance of one million dollars guaranteed the Warners a tremendous profit at the very outset. It meant also additional cut-in on the net profit accrued by every Warner picture. So, off hand, it can be seen that the Warners in turning down the splendid proposition of First National cast aside not only a tremendous cash consideration, but incidentally ignored an annual net income of at least three millions of dollars.

BUT the Warners in turning down such a tempting and substantial proposition demonstrated their utmost confidence in the future of the independent market as well as their determination to build an organization that would compare second to none in the industry. That they are on their way to realize that ambition is certain. That they will carry with them the best wishes of all sincere business men goes without saying, for the success of the Warner organization in the worst season of show business is the outstanding feature and the most cheerful incident of the year. The progress of the Warners has been meteoric and there is no doubt in the mind of this writer that they are well on their way toward becoming a great power in this great business.

AND that declination of a cold million further demonstrates the business ability of the Warner Brothers. They are in business to build an institution in so far as this industry is concerned. They have built a concrete foundation on which they are erecting an enterprise that is ever a ray of sunshine for the independent exchangemen and exhibitor. Their excellent productions of the past and current seasons testify to the ability of the organization to turn out pictures that meet every requirement of the box office. Take the history of "Why Girls Leave Home" and "School Days." This writer knows it to be a positive fact that these two features have been the means of saving scores of theatres. We know, too, that "Your Best Friend" is bringing in satisfactory box office returns even at this time.

IT was the fact that the Warners contributed so meteorically in an off-season that prompted First National to focus their attention on that organization. It was the proven ability of these enterprising brothers to turn out money-makers that prompted First National to make such a remarkable offer. And it was the confidence those great showmen, who constitute First National Exhibitors Circuit, had in the ability of Warner Brothers to turn out more money-makers, their knowledge of the promising product that the Warners will offer independent exchangemen and exhibitors next season and their belief, backed with cold cash, that these productions would bring millions to the box offices that prompted the offer.

THE offer of First National is a tribute to the independent market. It is a signal for independents to sit up and take notice. It is convincing proof that even our bitterest rivals have finally come to a realization of the possibilities of independent productions. It is indicative of a brighter and more cheerful future. The action of the Warners should serve as an incentive to other independent producers and distributors. It should encourage the independent exchangeman; it should convince him beyond a single doubt that the independent producer can deliver big pictures, money-makers—and do not let us forget that a picture is just as big as the money it makes. We talk much of art, but, after all, it's the good old dollar that interests us all in this business. Every time we invest a dollar we hope it will bring us two.

THE Warners have set a pace. They have proven themselves capable of filling the every want of the independent exhibitors. They are a fighting tribe, fighting for what they are convinced is right and they have the support of every sincere and enterprising exchangeman and exhibitor in this country. This we can prove. We are interested in Warner Brothers because they go after big things and acomplish them in a big way. We are interested in the Warners because they are a credit to the industry, because they serve and serve well all those to whom they cater. We rejoice with them in their success because their success brings credit to the independent market. We admire them because of their pluck, because they are business men, because they are showmen, because they are big and enterprising enough to realize that in order to make their business a success they must contribute to and co-operate with independents in general.

WE said that the Warners have the confidence of every enterprising exchangeman. And we'll prove that. But to prove it we must tell the "inside" of the First National-Warner Brothers' deal. We must dig down deep into history, for the entire affair is history that the independent man can cheerfully refer to. We will go into details because in our humble opinion, we believe the Warners have done a great and big thing. We will dwell at length on the deal because in turning it down the Warners unselfishly considered those who had made their success possible, because it is one of those big little things that makes us feel happy to be among the living, because it demonstrates the possibilities of a rapidly-growing market, because it shows that we have truly big men in our branch of the business, because it constitutes one of the biggest events in the history of independent endeavor in the picture business.

EARLY this month the Warners were approached by representatives of First National. The proposition outlined above was made. It was an unheard of offer. It meant clear sailing for the Warners, but they wanted time in which to think it over. They did do some thinking. They confided in those who had contributed to the success of their organization. They sat down and considered everything. And after much deliberation the Warners gave the now historic reply that their organization was here to stay, that they would continue catering and serving the independent man to the very best of their ability.

SOME exchangemen, who had heard of the deal, immediately got together. Their confidence in the Warners knew no limit. They realized that the time had come to do something demonstrative of this confidence. The consummation of the deal meant that they would not get the promising productions the Warners are now turning out for Fall release. Their future was at stake. They had literally cleaned up with Warner features. So had those exhibitors who had booked those pictures. Something had to be done and done quickly. And that "something" was done.

LOU BERMAN, owner of the Independent Film Corporation exchanges in Philadelphia and Washington, took the initiative. He wasted no time in telling others who, like himself, had prospered on Warner pictures, that a great organization like First National was seeking the product and willing to pay—and pay cash for it. And here is the wire that Mr. Berman sent to exchangemen:

"First National anxious to secure Warner Brothers' Fall attractions, namely, "Rags to Riches," "Little Heroes of the Street," "Brass," "Main Street," "Little Church Around the Corner," "Broadway After Dark," "The Beautiful and Damned." First National offers big sum to secure productions. Deal has not been closed. You realize importance of this deal to us. I am trying to offset it and am ready to offer financial support to block the proposition. Are you in position to guarantee financial support for your territory? If so, wire Harry Warner, advising against this deal right now.

"LOU BERMAN,
"Independent Film Corporation."

And the exchangemen came through 100 per cent.

In the Independent Field

Reckless Buying Menaces Future of Many Exchanges Now Struggling for Existence

Summer Season Will Be Test for Survival of Fittest with Results Benefiting the Market Generally

Readjustments During Warm Months Promise to Bring About Big 1922-23 Season —Big Productions in Demand.

Big pictures with strong stories that warrant maximum exploitation are being demanded for next season by the more energetic exchanges and exhibitors. These productions need not have star names, but a good and powerful story and all-around entertaining production are required. The bigger exchanges of the country are firm in their belief that the 1922-23 season will be a prosperous one, but in order to cash in they hold to the theory that they must have the product—and it must be the super and "big" stuff—with which to fill the requirements of exhibitors.

The market as it stands today is anything but profitable, for the reason that everything is virtually at a standstill. Exchanges are looking for product, but one can count the number of exchangemen who can give ready cash on ten fingers. Distributors in order to hold relieve the situation are advancing credit to some whom they, in normal times, could completely ignore. Others are letting out pictures on a percentage basis.

The season that is just closing has been a most successful one for the bigger pictures. The Warners have turned out two pictures this season and both have registered big profits. "Why Girls Leave Home," according to one exchangeman, netted him $75,000, while "School Days" passed even that figure and "Your Best Friend" with Vera Gordon and Dore Davidson promises to beat both. Arrow has had a splendid break with "Ten Nights" and Equity, too, has got along splendidly on its bigger productions. Other firms that have released the bigger pictures of the year, too, have cashed in accordingly.

With conditions re-adjusting themselves during the summer, trained and keen showmen are looking forward to better times in the fall with the season in full bloom and at its best about the middle of September. The unemployed situation throughout the country is improving. These improvements all will have the effect of bettering conditions theatrically, but the public will be as fastidious and as considerate as ever. They will seek out the big pictures and the wiser showmen are putting in bids already for such pictures.

The exchange situation is bad, for there is altogether too much paper being offered. One exchange has notes outstanding for more than $60,000, and chances are it will never be able to pay up. In their anxiety to buy these otherwise careful exchangeman have permitted themselves to run amuck and have bought recklessly and thoughtlessly. The coming three months will tell the story, which right now promises to be a survival of the fittest.

That there will be some crashes goes without saying in view of the embarrassing financial conditions of a number of exchanges. But these will have only themselves to blame for the reason that they have been blind to existing conditions. However, these include the careless and inconsiderate factions and with their eliminations the market will have been benefited for the careful exchangeman has been ever on the job and bought with every consideration for the future.

Latest State Rights Bulletins

TWO sales were recorded this week on "The Parish Priest." Columbia Film Service of Pittsburgh purchased the Western Pennsylvania and West Virginia rights, while Floyd Brown, general manager of H. Lieber Company of Indianapolis bought for Indiana.

Harry Nolan, of First National Circuit of Denver, has arranged for a series of personal appearances for "Big Boy" Williams at Fox's Isis Theatre, Denver, during the week of June 25th. He will also appear in Salt Lake City. These houses will show both "Blaze Away" and "The Trail of Hate," both State righted by Joe Lorenzo, Inc.

Raymond S. Harris, short subject manager of Affiliated Distributors, Inc., this week sold C. C. Burr's Novel Review to John E. Ekeberg, president of Screenart Pictures Company, Inc.

"Your Best Friend," the Warner Brothers special, starring Vera Gordon and Dore Davidson, made such a hit at the Broadway-Strand in Detroit last week that the management held it over. The Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and Strand, Milwaukee, all have arranged to have Miss Gordon personally appear in conjunction with the picture.

J. Charles Dais, 2nd, publicity and exploitation director for Arrow Film Corporation and John Lowell, star of Blazed Trail Productions, "Ten Nights In a Barroom," returned to New York this week, after exploiting that feature in Toledo, O.; Chicago, Youngstown, O.; Cincinnati, and Louisville.

C. C. Burr, president of Affiliated Distributors, Inc., announce this week the sale of the Bernard Fineman-B. F. Zeidman special, "I Am the Law," directed by Edward Carew, to William Skirboll of the Gold Seal Productions, Cleveland, for Ohio and Kentucky. Joe Skirboll, of First National of Pittsburgh, was the first exchangeman to buy territory on this feature.

Arthur Lee, of Bradford-Lee, will personally supervise the showing of "Determination" at Albee's Victory Theatre in Providence, R. I., beginning Monday, May 29. Sam Lee has been in Providence exploiting the picture for the past two weeks. Manager Matt Reilly, of the Victory Theatre, has been instrumental in negotiating many stunts which are destined to help the box office receipts. Manager Reilly contributed no little share toward helping put over "Ten Nights In a Barroom" in Providence, where that feature was given its world premier.

"Yankee Doodle Jr.," the M. H. Burnside special, is scheduled for a premier at the Broadway Theatre in New York during the middle of June or during Fourth of July week. The production will be elaborately exploited.

Paul Gray is now handling the publicity for Western Pictures Exploitation Company from New York. Harry Wilson, the Coast publicity director of that company, is slated to come to New York some time early in June.

Something like 27 pictures with titles inspired by melodramatic successes of a decade or more ago have been announced during the past 15 days.

Louise Lorraine will soon appear in her own independent pictures, according to word received from the Coast.

Oscar Apfel, director; Elsie Cohen, representing the Hollandia Pictures Company of Haarlem, Holland; Mrs. Oscar Apfel, Miss Evelyn Greeley and Caryl Blackwell, left Saturday, May 20, on the world's largest ocean liner, the Majestic, for Europe. Miss Cohen's company will make a series of productions which Mr. Apfel will direct. Producers Security Corporation will handle the pictures in this country.

Special Attractions, Ltd., of Toronto, late this week closed a deal whereby they acquired the Canadian rights to "The Parish Priest."

Three of the best known stars in the business, whose contracts with big companies expired this month, were this week seeking to interest financiers in independent production ventures.

"Curse of Drink" One of First Big Productions for 1922-23 Season

"The Curse of Drink," the six-star special that L. Lawrence Weber and Bobby North last week purchased from Export and Import Film Company for American State rights distribution, will be one of the first big productions of the new season. No effort is being spared to furnish exhibitors with exploitation helps destined to aid in the box office draw.

Six stars of the first rank have been assembled to make assurance doubly sure that "The Curse of Drink" would be flawless. Harry Morey, Vitagraph star, who featured in "The Sea Rider," "The Gauntlet," "A Man's Home" and "Beyond the Rainbow" among others, is the father in the picture. Edmund Breese, who acts the part of the "opposition' father, took leading roles in "Burn Up Barnes," "A Man's Home" and "Beyond the Rainbow." George Fawcett, veteran character actor of the stage and screen, responsible for such historic performances as he gave in "Peter Ibbetson," "Hush Money," "Idols of Clay," "Sentimental Tommy," "Polly of the Follies" and others, takes the role of one of the heavies in "The Curse of Drink."

On the feminine side Marguerite Clayton, star of "Bride 13," "Pleasure Seekers," "Inside of the Cup," "Dangerous Love," "Women Who Wait" and lately featured in "Go Get 'Em Hutch," carries the honors of the heroine in "The Curse of Drink." Little Miriam Battista, most gifted child-star of her sex, is the baby heroine in "The Curse of Drink." The girl prodigy will be remembered for her performance in "Humoresque," "At the Stage Door," "Just Around the Corner" and "Smilin' Through."

Jim Chapin Is Worsley's Assistant

James Chapin, one of the youngest and most promising assistant directors in the industry, has been engaged by Harry Rapf to assist Wallace Worsley in directing the forthcoming Warner Brothers attraction, "Rags to Riches," featuring Wesley Barry which is being produced at the Warner West Coast Studios.

A supreme combination!

ROY STEWART

MARJORIE DAW

WALLACE BEERY

JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

HUGH B. EVANS JR.
presents

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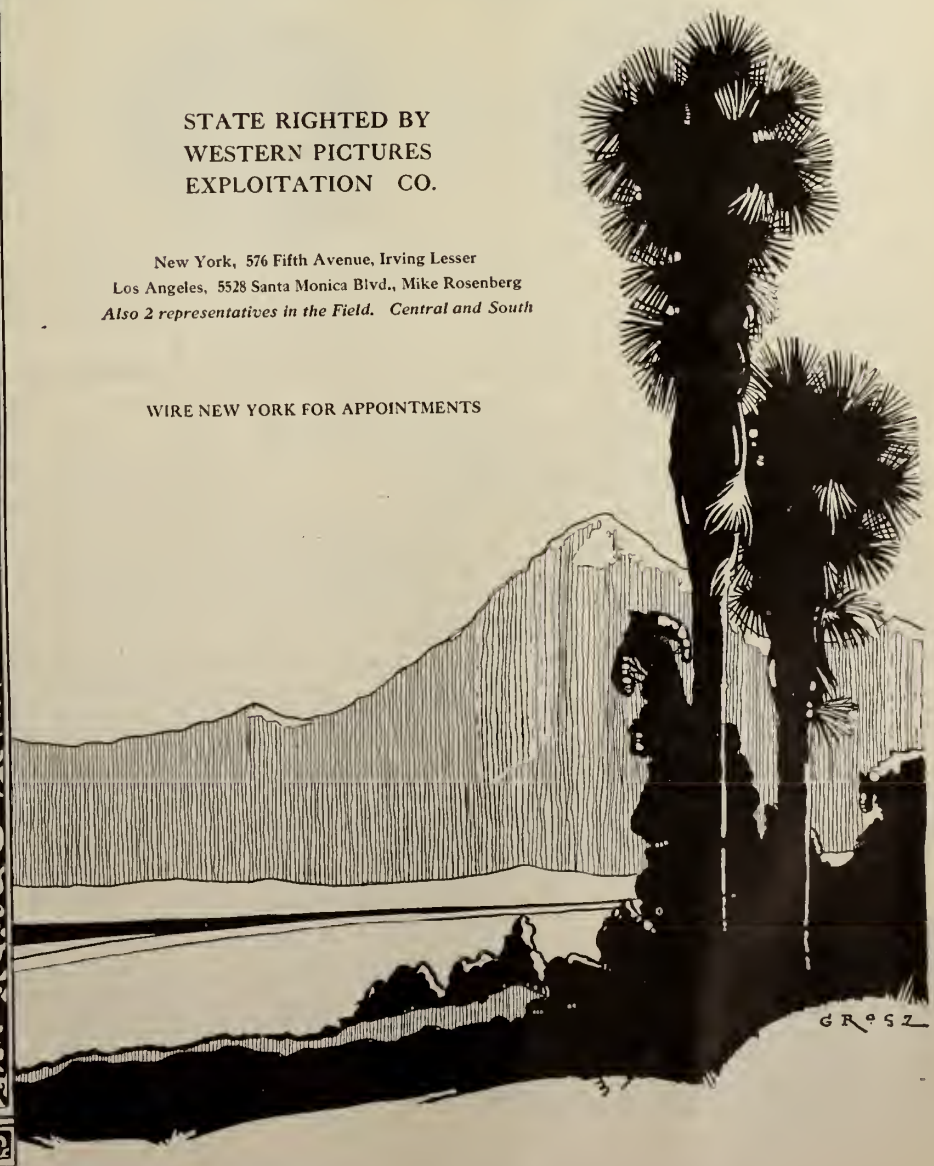

In the Independent Field

Arrow Announces Splendid Array of Features for 1922-23; "Lost in a Big City" Heads List

W. E. SHALLENBERGER, president of the Arrow Film Corporation, issued an exclusive statement outlining the plans for the Arrow Film Corporation during the season 1922-1923 in which he indicated that the coming year would be the biggest year in the history of the Arrow organization, thus proving his faith in the belief which he has continually held, that the future of the independent market was never brighter. Big productions featuring well-known stars, supported by capable casts, made under the supervision of skilled directors, and produced by recognized leaders in the business will be the policy during the coming year.

Heading the list of productions and of special interest to independent exchangemen and exhibitors is the famous old melodramatic success, "Lost in a Big City," by Nick Woods, the famous boy actor and the author of "Orphans of New York" and "The Boy Scout," both of which scored great success. Dr. Shallenberger stated that while active preparations for the actual filming of this picture were now under way he did not at the present time wish to give out any detailed information regarding this, other than the fact that it would be a truly all-star production and would be produced by an organization which has in the past demonstrated its ability conclusively to deliver sure-fire box office successes.

Dr. Shallenberger said that in his opinion "Lost in a Big City" offered the finest screen material of any story he had ever read. He feels that it will be fully the equal, if not the superior, of Arrow's miracle picture, "Ten Nights In A Barroom," which has proven one of the phenomenal money-makers of the current year. It is to be in every sense of the word a super-special and should prove welcome news to the independents who have been wondering what production Arrow was going to use to succeed "Ten Nights In A Barroom."

In addition to "Lost in a Big City" a formidable array of exceptionally strong productions is outlined which will contain three big specials, twenty-six features, thirty-eight two-reel comedies and two serials. Among the productions listed are two new Peter B. Kyne stories which will be produced by Ben Wilson, the first one of which will be from the story, "One Eighth Apache," from a story which appeared in the *Red Book Magazine* under the same title. This production stars Roy Stewart and Kathleen Kirkham.

"The Innocent Cheat" is set for release on September 1st. This is also a Ben Wilson production starring Roy Stewart and Kathleen Kirkham. There will be two additional Grace Davison features, produced by J. G. Pictures Corporation and directed by Charles T. Horan, whose work in "The Splendid Lie" and "Love, Hate and a Woman" won favorable comment.

Pine Tree Pictures, Inc., has started work under the direction of Dell Henderson on "Jacqueline," a new story from the pen of James Oliver Curwood. They feel that it will be even bigger and better than "The Broken Silence" which has just been completed.

Ben Wilson will produce a new series of features starring Neva Gerber, a series of features starring Ann Little and a new serial as yet unnamed.

A new series of pictures from the pen of L. Case Russell and starring John Lowell will be released by Arrow. This combination, it will be remembered, is responsible for the remarkable success, "Ten Nights In A Barroom." Mrs. Russell is one of the best known writers of the screen and is equally well known to fiction readers. She is preparing a series of special stories, written particularly to embrace the virile personality of John Lowell.

Among the shorter subjects will be a new series of twelve two-reel Eddie Lyons super-comedies. Mr. Lyons will also supervise the production of a series of twelve new Mirthquake Comedies starring the popular little comedian, Bobby Dunn. There will be a series of twenty-six comedies which will be produced by Morris R. Schlank. These will include fourteen Broadway comedies and twelve comedies starring Eddie Barry and Vera Reynolds, people who have proven in the past their popularity among film fans throughout the country.

Dr. Shallenberger points out that while the industry has passed and is passing through a very trying period that he and the Arrow producers feel that prosperity is on the way; that with the opening up of the Fall season business will be better than it ever has been, and he feels that the future of the motion picture business lies with the independents. He points out that during the past year the great outstanding successes of the business have been obtained by independently produced and distributed motion pictures. It is a source of great satisfaction, he says, that this is true, for his hopes and beliefs, have always lain with the independents. He has never wavered in his devotion to the cause of the independents and while some have been calamity howlers he has gone quietly about the building up of an organization whose motto is "Service." Dr. Shallenberger says that for his organization to be what he considers successful, Arrow customers must succeed with Arrow pictures and to that end no effort, no expense is spared.

Every aid is prepared and furnished by the Advertising and Exploitation Department of Arrow. Complete campaigns are worked out to the minutest detail and Arrow stands ready and willing at all times to assist not only the exchanges handling the pictures, but exhibitors playing them in every possible way. Arrow wants every exhibitor in the country to take advantage of their service and will welcome inquiries for assistance in exploiting or advertising any of their pictures, which service will be gladly rendered without a charge to the exhibitor.

Arrow believes that there never was a time in the history of the business when exploitation played so important a part in the success of a production as it does today. Business is becoming more and more a matter of showmanship and no matter how good or how big a picture may be, clever and unusual exploitation will materially increase the returns at the box office.

At the Arrow office everything is activity, every department is working under the signal "Full Speed Ahead," with every confidence in the future.

Controversy Over "After Six Days" Settled Out of Court by Weiss Brothers: To Be Released in Fall

Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, announced this week that all difficulties involving the Biblical production, "After Six Days," had been settled out of court. He stated that the picture is controlled and will be handled exclusively by his firm. In the statement Mr. Weiss expresses his "highest personal regard for Luporini Brothers, American agents of the foreign interests from whom 'After Six Days'" was acquired by Artclass Pictures Corporation. The statement further states:

"Their (Luporini) actions and demeanor throughout the entire course of litigation are to be commended highly, and at the present moment the most cordial relations possible exist between Luporini Brothers and Weiss Brothers."

Mario Luporini has sailed for Rome, Italy, for the purpose of settling all business details in connection with the settlement of the Biblical picture controversy, while Ferdinand Luporini will remain in New York acing as American representative in the negotiations. Harry G. Koseh represented Weiss Brothers in the proceedings, while the interests of Luporini Brothers were handled by Thomas McMahon.

Harry Houdini has filed answer in the suit brought against Octagon Films., B. A. Rolfe and Harry Grossman. Recently Houdini secured a judgment for $32,795. Houdini states that he was not employed at a salary of $1,500 weekly, as stated, but that he was to receive $20,000 and 50 per cent. of the net profits with $1,500 as a drawing account, against that amount.

A default judgment for $1,111 has been filed in the New York City Court by Wilfred North against Marcia McFadden, on a note for $1,000. She contended that the note, which was made payable at the American Cinema Corporation, was discounted for their interests in a venture for which both were equally liable. She further alleged that she was not to pay more than $500. However, she did not appear at trial.

Spoor Finishes Stage Success

George K. Spoor of the Essanay Film Manufacturing Company, Chicago, has ready for the State right market, Cohan and Harris' great stage success, "Young America."

The cast consists of the original company that staged the play, each especially fitted for the roll they enact. Blair Coan, of the Essanay Film Manufacturing Company, whose address is 1333 Argyle street, Chicago, will have charge of the State righting of this subject. Northern Illinois and Indiana have already been sold to the Greiver Productions.

Hines' Next Is A Classy Film

Production reports from the C. C. Burr studios indicate that the latest Johnny Hines two-reeler, titled, "Torchy's Nut Sunday," will eclipse by far the number of sets used in any of the previous "Torchy" Comedies.

Coincident with the many scenes to be used in this production, will be an exceedinlyg large number of film players in the support of Johnny Hines. Among the many sets completed is an exact replica of a sanitarium which has been reproduced in splendid detail.

Blumenthal Sails

Ben Blumenthal, president of the Hamilton Theatrical Corporation and the Export & Import Film Company, sailed for Europe Saturday aboard the Majestic. Ralph Kohn, vice-president of Hamilton, accompanied him.

In the Independent Field

A GALAXY OF ARROW OFFICIALS, STARS AND DIRECTORS

1. *W. Ray Johnston, Vice-President;* 2. *W. E. Shallenberger, President;* 3. *J. Charles Davis, Publicity and Advertising Director;* 4. *Ben Wilson;* 5. *Eddie Lyons;* 6. *Morris Schlank;* 7. *Neva Gerber;* 8. *Ann Little;* 9. *Roy Stewart;* 10. *Peter B. Kyne;* 11. *Dell Henderson;* 12. *John Lowell*

First Independent Unit to Make Pictures Abroad Sails

Independent producers, taking their cue from the successful experiment of some big companies, are anticipating invading Europe for the production of big pictures. The first of these units left New York last week. The unit was headed by Oscar Apfel, director of "Ten Nights In A Barroom" and other pictures. Others who left on the White Star Liner Majestic were Caryl Blackwell and Evelyn Greeley, who will assume the leading roles in a series of productions to be made in Holland. Elsie Cohen, representing the Hollandia Film Company, which will supervise the productions. The pictures will be distributed in this country by Producers Security Corporation of which Ricord Gradwell is the head.

Considerable surprise was occasioned in England when the censors passed favorably on the Astra attraction, "Cocaine." There is a possibility of the title being changed, however.

Weiss Brothers will soon release "Destiny," a German production purchased late this winter.

Luporini Brothers have acquired the South American rights to the Arrow-Jack Hoxie productions for their territory.

Mario Luporini, of Luporini Brothers, this week sailed for Rome, Italy.

Theatrical business in England is so bad, particularly in the music halls, that the theatre men there are showing pictures in conjunction with their regular programs, but at a loss.

Warner Brothers' "A Dangerous Adventure" was shown to the British trade last week in London and the critics there spoke highly of the serial, which Pearl Films, Ltd., is handling.

Astra Films, Ltd., has another big picture, "The Bohemian Girl," which Harley Knoles directed. British critics who have seen the feature say it is one of the best of the year.

Every foreign representative in New York attended the metropolitan premier of Fox's "Nero" at the Apollo Theatre Monday night. This picture was made in Italy by Director Edwards. With one or two exceptions the cast is all foreign.

British exhibitors have followed the American example and have banned the Roscoe (Fatty) Arbuckle pictures.

Independents on Coast Look Forward to a Great Season

Los Angeles (Special) — Independent producers here are looking forward to a big season and making plans accordingly. At the Bertwilla studios over which Ben Wilson presides there is considerable activity. It is understood that Wilson will make a series of eight features and two super specials for the independent field. Harry Garsson is working on the Clara Kimball Young features which Metro will handle in every territory excepting New York. Morris Schlank also is looking forward to a big year as are the others.

W. K. Howard will direct the Phil Goldstone special, "Deserted at the Altar." Howard was formerly associated with Fox.

Metropolitan Productions, Inc., has taken over the entire Brentwood studio where it will continue the making of a series of five-reel comedy dramas.

"High Stakes," adapted by Frank Howard Clark from Earl Wayland Bowman's story, has been completed by Metropolitan Productions.

Sam Zierler who heads the producing firm making the Clara Kimball Young productions left late last week for New York.

The first of a new series of eight five-reel pictures starring Pete Morrison has been completed by Sanford Productions of Hollywood. It is entitled "The Better Man." Marcel Perez, the famous French director, directed the picture which is said to be a semi-Western feature.

With "Fire, Fire," the first Tweedy comedy completed, the Sanford Productions, Inc., forces have started work on the second of the series entitled, "Take a Tip."

Patricia Palmer has formed her own producing company and will start work shortly on the filming of six five-reel rural stories in which she will be starred. Production quarters have been leased at the Balboa studios, Long Beach. She was formerly Bill Hart's leading woman.

A series of twelve five-reel Western dramas, starring "Ranger Bill" Miller, will be State righted through the recently incorporated Independent Producers Distributing Syndicate of this city. The first three are "With Naked Fists," "Guilty" and "The Fighting Ranger."

Peggy Hyland is working on "Fixing Father," a five-reel comedy drama. Production is being carried on in England.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

FATHER TOM. A good backwoods picture, and brought many laughs. Patrons liked it. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

First National

CHILD THOU GAVEST ME. Truly a wonderful picture from every angle. Pleased my patrons 100%. After showing a picture like this you can look your patrons in the face. Grab it, boys. Advertising; mailing list, slide, ones, threes, sixes. Patronage; small town. Attendance; good. L. E. Silverman, Columbia Theatre, Skamokawa, Washignton.

CHILD THOU GAVEST ME. 100% picture: exhibitors can't go wrong on this. push it and it will surely please. Advertising; ones, three, six, slide, photo, newspaper, heralds. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

HAIL THE WOMAN. Should have reported several weeks ago but I didn't. This is one of Tom Ince's best ones and that is saying a lot. The Merry Villagers are still falling on my neck and telling me how good it was, and I give them all of the big ones. Patronage; best small town. Attendance; very good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE KID. Will draw where Chaplin takes. Price too high for me. First print received absolutely rotten: another shipped not much better. Advertising; 50% extra. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

LOTUS EATER. Fine. Cast and production first class. 100%. Advertising; extra. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

PASSION FLOWER. Fine acting: poorest entertainment we ever had in our house. I would say you might call it "cheese" so there won't be any misunderstanding. Advertising; mailing list, newspapers, heralds. Patronage; general. Attendance; big first night; no one there on second. S. H. Blair, Majestic Theatre, Belleville, Kansas.

PILGRIMS OF THE NIGHT. Nothing unusual about this. Patrons accepted it as ordinary. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

STRANGER THAN FICTION. A fair program picture. The person who wrote the titles saved the picture from falling flat. Don't promise 'em too much. Advertising; slides, posters, photos, clippings, newspaper. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

TOL'ABLE DAVID. Richard Bartholemess in a good one for any audience. A stirring play, full of action and pleasing to both old and young. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

SMILIN' THROUGH. Best picture and made us more money than any picture we ever ran before. 100% perfect and everybody delighted. Many came second and third time to see it. Advertising; newspaper, doubled. Patronage; average. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

Fox

BEYOND PRICE. A picture worth while praising. Liked by all people and Pearl White was as good as ever before. Advertising; one six, two ones, slides and heralds. Patronage; mixed. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

CHASING THE MOON. With Tom Mix, an excellent picture that took well and pleased a large audience. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CHASING THE MOON. Tom Mix in a scream. Story light but laughs by the hundreds. Advertising; heavy. Patronage; young type. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT. A most delightful picture in every respect. More people said it was the best they had ever seen than with any other we have had. It will delight the people if you can get them in. Movie fans are afraid of it. Advertising; general. Patronage; small town. Attendance; fair. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

DESERT BLOSSOM. Good picture. Advertising; regular. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

DEVIL WITHIN. Dustin Farnum scores a hit in this picture. Satisfied all classes. Don't be afraid of it. Advertising; one sheet, three, slide and programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

NIGHT HORSEMAN. A very good Mix picture. Not as good as "The Untamed" but pleased 100%. Advertising; lobby, newspaper, billboard, program. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

PARDON MY NERVE. As usual, the same old pep that Buck puts in them all. I have a coming money maker here. Advertising; regular. Patronage; neighborhood. Attendance fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WITHOUT FEAR. Pearl White does very well in this story. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

Goldwyn

DANGEROUS CURVE AHEAD. A brilliant comedy that went over here with a bang. 100% fine cast. Perfect production. Advertising; extra big. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HIS OWN LAW. It's an old picture but it takes well. Lots of action. Hobart Bosworth is well known here. Advertising; six three, photos, regular. Patronage; mixed. Attendance; fair. Miss Molly Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

THE OLD NEST. Very fine picture. Pleased 100%. Many favorable comments. Go after this picture strong. It will make you money and please all. Advertising; heralds, circular letter, lobby, extra newspaper. Patronage; general. Attendance; best in many months. Smith & Correll, Portland Theatre, Casselton, North Dakota.

A POOR RELATION. Book it, boys: will please your audience. Will Rogers should please any audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WATCH YOUR STEP. A good little picture of small town life, along the "Charlie Ray" lines and a whole lot better for me than some of the "Ray films." Immensely pleased everybody, even my Usherettes, and they are "hard boiled crickets!" Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Wid Gunning, Inc.

ALIAS PHIL KENNEDY. Very good picture but stars not known here, so did not draw. Advertising; slide, posters and newspaper. Patronage; mixed. Attendance; poor. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

OUR MUTUAL FRIEND. Very entertaining. All characters clearly portrayed. Gave good satisfaction. Eight reels, but holds interest from start to finish. Advertising; one three, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Straight from the Shoulder Reports

WHAT DO MEN WANT? Did not please here by a large majority; it's a money-getting title, but in my candid opinion it won't back up a big publicity campaign, so while I gave it a trifle more than usual advertising, did not splurge, BECAUSE YOUR DEPARTMENT HAD GIVEN ME A LINE ON THE PICTURE. Advertising; as above. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

MYSTERIOUS RIDER. A very good picture. Everyone liked this one. Exhibitors, go to it; it will make you a little money. Advertising; newspaper, lobby, cutouts. Patronage; mixed. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

U. P. TRAIL. I wasn't there myself, but heard it was a good picture and drew a good house for here: pleased 95%. Patronage; all classes. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

BODY AND SOUL. Alice Lake in excellent picture. Not only brought good business but attracted widespread interest, and drew favorable comment. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

INFAMOUS MISS REVELL. A good picture that pleased 90%. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MISLEADING LADY. Very good picture and liked by audience very much. A little over done however in a place or two. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Paramount

ALWAYS AUDACIOUS. Book this. A little old but the best Reid we ever ran. Demand a new print and raise your prices. Advertising; lobby, photo. Patronage; small town. Attendance; good. A. Mitchell, Dixie Theatre, Russelville, Kentucky.

BRIDE'S PLAY. One of the best, most beautiful pictures ever made. As clean as a new refrigerator with a thousand pounds of ice in it. Advertising; big. Patronage; better class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

CAPPY RICKS. Here is a picture which while entirely different, I consider quite as good as the "Sheik" and drew almost as much for me at one third the cost and pleased as well at same prices. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

DON'T TELL EVERYTHING. Good. Price too high. Story light, stars good. Advertising; billboard, two papers, heralds. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

ENCHANTMENT. Very good feature. It is a little too long and tires you before you get to the end. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

EXPERIENCE. A well produced picture. Would not please any but the better class. Too much rental. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE FAITH HEALER. Ran this Easter Sunday on the strength of their "blah" that it was better than "Miracle Man." It didn't even hold a candle to "The Miracle Man" and is simply another case, in my opinion, of trading on the reputation of something that has gone before. Patronage; best small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

FOOL'S PARADISE. DeMille's best. Pleased patrons and filled house at advanced prices. Advertising; newspapers and heralds. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

FORBIDDEN FRUIT. One of DeMille's best. Agnes Ayres strong drawing card here. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

FOREVER. Ferguson and Reid in a costume picture. Wonderfully finished production but not box office attraction. Advertising; heavy. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

THE GREEN TEMPTATION. Betty Compson. Excellent picture which made a wide appeal through it's title, which was well exploited, and drew good houses all week. Seemed to strike a popular chord and gained strength every day. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

THE GREEN TEMPTATION. A wonderful picture. I think it is Miss Compson's best since "Miracle Man." Advertising; lobby, newspaper, billboards, hand bills. Patronage; mixed. Attendance; good. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

THE GRIM GAME. A good one. Advertising; posters and papers. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HELIOTROPE. With a special cast, a good picture; one that your patrons will talk about the next day. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HELL DIGGERS. Not up to Reid standard. I don't see why they want to spoil this one and "Lulu Bett" by separating Reid and Theodore Roberts. Combination is a knockout. Advertising; lobby; newspapers, one sheets. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

HER FACE VALUE. A dandy little comedy-drama that everybody liked. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

HER HUSBAND'S TRADEMARK. Gloria Swanson at her best. Strong story well worked out. Advertising; regular. Patronage; high-class. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

HER OWN MONEY. Just a fair program picture. Will prices for these program pictures ever come down? Advertising; newspaper, ten one sheets, lobby. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

LAW AND THE WOMAN. A wonderful little picture. Miss Compson is well liked and pleased 100%. Advertising; lobby, newspaper, billboards. Patronage; mixed. Attendance; good (S. R. O.) G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma. (Other reports from this theatre which have come in later are signed by Mrs. Arthur, the new owner of the house which accounts for the difference of signatures for a single theatre. Ed.)

THE SHEIK. A picture that drew well. Comment was made that it differed from the book, but they came to see how "different" it was. Advertising; ones and threes. Patronage; tourists and health seekers. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

THE DEVIL. Failed to draw and did not seem to please patrons. Advertising; newspaper. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

EMPIRE OF DIAMONDS. Far below the average. Confusion reigns supreme. Much unfavorable comment. Advertising; one sheets and threes. Patronage; industrial. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

LURE OF EGYPT. I'd say, stay away from this one. Excellent settings. Nothing more can be said. Price too high. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

R-C

BEACH OF DREAMS. Rapid change of scenes kept them guessing. A fair theme that pleased the majority. Advertising; ones, photos, slide, programs. Patronage; small town. Attendance; poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

813. Good detective story. A little drawn out, pleased 80%. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

VERMILLION PENCIL. This one was liked. How do I know? They told me so. Scenery extra good. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Selznick

CONCEIT. Rather draggy opening. Slow action until near the end, then gets going fairly well. Wouldn't advise anyone to promise too much. Advertising; regular. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

POOR SIMP. Excellent comedy and pleased 100%. It is the kind my patrons like. Advertising; one sheets, slide and monthly cards. Patronage; small town. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

WHY ANNOUNCE YOUR MARRIAGE? Patrons have voted this the best Elaine Hammerstein picture shown to date. It's a drama with lots of laughs and you can play this and boost it for it's way better than average program picture and far superior to the usual Select output. Advertising;

Straight from the Shoulder Reports

usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

A MAN'S HOME. A very good picture, but I can's see any Super about it. Where do they get the "Super" stuff? Advertising; extra big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

A MAN'S HOME. Very good production. Went over better at this theatre than at any other community theatre in this city, due to better class of patronage. Advertising; regular newspaper. Patronage; family. Attendance; very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

WAY OF A MAID. A very excellent comedy that is sure to please 100%: did not have a good attendance, but those who saw it were well pleased. Advertising; one sheets, mailing list. Patronage; mixed. Attendance; poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

United Artists

DISRAELI. Some enthused; some walked out. Consensus, nothing to rave about. Advertising; usual. Patronaeg; better class. Attendance; poor. K. H. Sink, Watne Theatre, Greenville, Ohio.

LITTLE LORD FAUNTLEROY. Good picture, but did not draw for me. Rental too high. Lost money. Attendance; poor. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

THE MOLLYCODDLE. Excellent. For a return date picture it did well and pleased a good business. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

THROUGH THE BACK DOOR. One of the best pictures Miss Pickford has made. Our audiences delighted. Increased business after first day. Advertising; window cards, newspaper, throwaways. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WAY DOWN EAST. An excellent picture that did good busines for a full week. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Universal

CLAY DOLLARS. Very good program picture. Above the average. Advertising; lobby and newspapers. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

DEVIL'S PASS KEY. This surprised us as a product of Von Stroheim. Took very well here. Played it with Lyons & Moran in "Blue Sunday." Advertising; photos, newspaper, heralds. Patronage; small town. Attendance; good first night; very poor second night. Kenneth Thompson, M. V. A. Hall, Hancock, Wisconsin.

FOOLISH WIVES. Opened fair but failed to hold the attendance to normal. My patrons roasted it to a frazzle. Advertising; big billboard and newspaper campaign. Patronage; mixed. Attendance; poor. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

FOOLISH WIVES. The most absolute insult to intelligence, in my opinion, ever put on the screen, rotten and sickening. The only good thing about it is Von Stroheim took all the blame, probably thinking it was glory. We also fail to see where the million went. Advise Universal to get an efficiency expert likewise an author and star. It MAY make money; it will NEVER make friends. Patronage; high class. Attendance; fair. E. W. Large, Strand Theatre, Ithaca, New York.

RISKY BUSINESS. A dandy picture and this little girl (Gladys Walton) is a winner. If she keeps her head she's a comer. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE SCRAPPER. A very good picture. Should make money for any house. Rawlinson's best. Advertising; six sheet, photos. Patronage; mixed. Attendance; good. Miss M. Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

WOLVES OF THE NORTH. A scenic sold under disguise of a picture, for me. Wonderful scenery spoiled by a weak story. About enough action to make a fair two reeler. Advertising; slides, posters, photos, newspaper. Patronage; small town. Attendance; fair. A. LaValla, Community Theatre, Bethel, Conecticut.

Vitagraph

HEART OF MARYLAND. Very good picture of the Civil War period. Excellent cast and production. Advertising; big. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FLOWER OF THE NORTH. A picture that gives you some good scenery and the action is fine. Get it. Advertising; newspaper, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

IT ISN'T BEING DONE THIS SEASON. Poorest picture in months. For me it isn't worth showing this season or any time. Lay off it; no good for me. Advertising; cards, paper and slide. Patronage; usual. Attendance; hardly any; rotten. A. E. Rogers, Temple Theatre, Dexter, New York.

Comedies

FOR HEAVEN'S SAKE. (Federated). Very clever stuff in this new and novel comedy. They pull a rich one on Bryan but only 10% of the audience seems to get it. Patronage; small town. Attendance; fair. A. L. Middleton, Grank Theatre, De Queen, Arkansas.

PAY DAY. (First National). Best Chaplin comedy since "Shoulder Arms." Pleased everyone. 100% better than "Idle Class." Patronage; all classes. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE PLAYHOUSE. (First National). For me this was a sure enough bum, not as good as the weakest one he made for Metro. Had Harold Lloyd on in "Never Weaken" with this one, or would have had to refund money or hide out. Advertising; six sheets, lobby. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE SHOW (Vitagraph). This is a real, honest to goodness comedy. Get back of it and boost it strong, it's one of Semon's best. Tell them two weeks in advance that you have a real comedy coming. They should eat it up. Don't see why the first run houses don't spout what the picture does. Had I known this was such a good comedy would have got back of it and pushed it strong, but haven't seen one report on it, from them. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE STRAPHANGER. (Universal). This two reel Century starring Lee Moran got the laughs all right. Advertising; house programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

State Rights

HELL HOUND OF THE WEST. (Western Picture Exploitation). Good Western but not as good as "Fighting Blood." Have see three of his pictures, find them as good as any Westerns I am running. Wm. Thacher, Royal Theatre, Salina, Kansas.

SCHOOL DAYS. (Warner Bros). Very good but can't do anything here with Wesley Barry; producer wants too much for picture. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LOVE WITHOUT QUESTION. (Jans). The best of its type since "813." It took the audience by storm. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TEN NIGHTS IN BAR ROOM. (Arrow). Good picture, but business dropped, due to two circusses in town the same week. Saturday, last day, picture went over big, turned hundreds away. Advertising; gave away free soft drinks at an old fashioned bar; spent about $200. Patronage; mixed. Attendance; between good and fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHY GIRLS LEAVE HOME. (Warner Bros.) A good picture with exceptional pulling power. It will back up a heavy compaign. Advertising; heavy. Patronage; mixed. Attendance; good. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

Special Subjects

OPEN YOUR EYES. (U. S. Health Film). A credit to any theatre and teaches a fine lesson of today. We did not do very well on this on account of having had two similar pictures shown here recently and it seemed too much for some people. Advertised for a big house and fell flat. Played this on percentage and was glad of it. 'Spose the distributor will think he was gypped when he gets his share. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Sherlock Holmes

(*John Barrymore—F. J. Godsol—8,000 Feet*)

M. P. W.—One of the outstanding pictures of the year . . . It has everything.

T. R.—Thoroughly absorbing. True, perhaps, better pictures have been offered to the public, but seldom has there ever been a production that is likely to possess as many satisfying points and one that will carry an appeal that is as general as "Sherlock Holmes."

E. H.—An interesting screen presentation of Sir Arthur Conan Doyle's famous detective stories.

F. D.—Another S. R. O. picture . . . Apparently a fine box-office number with title and star to draw.

N.—Technically, it is a feature which is almost perfect. Looking at it for story interest, one discovers that the action is marred considerably by a profusion of sub-titles and a continuity which has emphasized the mystery element to the total elimination of logic.

The Yellow Stain

(*John Gilbert—Fox—5,006 Feet*)

M. P. W.—Here there is a theme of the type that is never too old to inspire enthusiasm.

N.—A first rate audience picture because it carries so much sympathy for the hero.

T. R.—Consists of a "rich man, poor man" theme that generally can be counted on to satisfy a large class of patronage.

E. H.—A good vehicle for this Fox star.

F. D.—Situations in this that are popular with a good majority . . . A satisfying picture that will go big in neighborhood theatres.

The Beauty Shop

(*All-star cast—Paramount—6,536 feet*)

M. P. W.—Chief interest in "The Beauty Shop" lies in the cast, which is an all-star aggregation of players well-known on the musical comedy stage with but two exceptions.

F. D.—Musical comedy adaptation does not score as screen entertainment. . . . It depends upon whether they laugh easily or not.

N.—Carries all the earmarks of a musical comedy plot. . . . Put it down as entertaining in spots.

T. R.—Will probably get by on its humorous subtitles.

E. H.—A comedy version of a musical comedy plot, excessively titled, and therefor not a real motion picture story, but one which provides amusement, if one isn't prejudiced too strongly against puns.

The Trap

(*Lon Chaney—Universal—5,481 feet*)

M. P. W.—Not only is "The Trap" another personal triumph for Lon Chaney, but it is a swift moving melodrama that holds the interest of the spectator with uncommon strength.

T. R.—Judged from the double standpoint of artistic achievement and commercial value, "The Trap" registers 100 per cent.

E. H.—Rare entertainment here.

F. D.—Good direction, fine acting and unusual pictorial appeal in this.

N.—Lon Chaney is gifted enough actor to uplift any story regardless of the fact that it may be of a regulation pattern. It is an impressive melodrama even though its heart touches seem forced.

Across the Continent

(*Wallace Reid—Paramount*)

M. P. W.—The dramatization of an automobile makes an amusing comedy with some excitement.

N.—A good box-office bet.

T. R.—Score another decisive hit for Wallace Reid and the automobile drama.

F. D.—Light but pleasing picture that should satisfy.

E. H.—Well done.

Western Speed

(*Charles Jones—Fox*)

M. P. W.—Charles Jones aided by Eileen Percy helps this Fox feature to live up to its title.

T. R.—Lots of action takes place, but it does not vary materially from the usual offerings given in stories of this type.

N.—Will get by as an average picture of cowboy life in the wild and woolly places.

F. D.—Suspense galore in climax of latest Jones feature. . . . Will go over if they like Westerns.

E. H.—Star works hard to put this story over and it should satisfy.

Lady Godiva

(*Hedda Vernon—Associated Exhibitors—5,800 feet*)

M. P. W.—Tennyson's famous poem, "Lady Godiva," reaches the screen in an interesting production.

E. H.—It is picturesque to a great degree.

F. D.—Splendid production accorded adaptation of Tennyson's poem. . . . Picture worthy of best exploitation you can give it.

T. R.—It has been splendidly done, and done in such a manner that it holds sustained interest throughout the six reels.

N.—Tennyson's famous poem has been put in picture form. The poem was good. The picture is fair.

Shackles of Gold

(*William Farnum—Fox—5,957 feet*)

M. P. W.—Somewhat restricted in its scope, "Shackles of Gold" deserves praise for its style rather than the material. It is an ambitious treatment of a conventional story.

T. R.—Good material for William Farnum. . . . To devotees of the star, it should prove to be thoroughly enjoyable.

E. H.—An intensely dramatic and interesting story of the stock market.

F. D.—Farnum does good work, but story's entertainment value is doubtful.

N.—William Farnum is not at his best, but is not to blame.

Midnight

(*Constance Binney—Realart—4,653 Feet*)

M. P. W.—Light material used by Realart in starring Constance Binney, aided by good cast.

E. H.—A pleasing little domestic drama with more than the usual amount of dramatic suspense.

N.—The romantic element is dominant throughout the major part of the action. It is well directed and photographed, the exteriors being genuinely enchanting.

T. R.—Affords fair entertainment, and in localities where Constance Binney is popular ought to prove a good drawing card.

Second Hand Rose

(*Gladys Walton—Universal—5 reels*)

M. P. W.—Should please the average audience; the tie-up with the song presents good possibilities.

E. H.—The production is good; the story clear and well told and aside from a somewhat draggy introduction, will doubtless please the majority.

T. R.—Contains good, clean amusement for those who enjoy sentimentality.

N.—There is nothing particularly new about the plot, but that it appeals primarily to the Hebrew and the Irish is of some consequence.

F. D.—Story suggested by song gives star a good role.

The Fighting Streak

(*Tom Mix—Fox—4,888 feet*)

M. P. W.—Tom Mix gives his admirers the type of entertainment that has proved successful many times in the past.

F. D.—With the Tom Mix picture, it is pretty much a case of "like the star, like his pictures," and regardless of the story, they are almost certain to be satisfied with his offerings if they are satisfied with him.

T. R.—A good story with plenty of pep readily converted into a first-rate thriller by Tom Mix.

N.—This star believes in dressing up the antiquated stuff, oiling the machinery, throwing a monkey-wrench into the works and giving it variety.

The Prisoner of Zenda

(*Alice Terry—Metro—10,467 feet*)

M. P. W.—Rex Ingram once more deserves the plandits of the multitude. Again he has supplied the screens of the country with a moving picture achievement.

F. D.—Ingram has produced another real picture in this one. . . . Sure fire box office and will certainly please.

E. H.—An excellent production. . . . Rex Ingram has rung the bell again.

N.—It bears all the earmarks of a million-dollar production.

Hate

(*Alice Lake—Metro—5,500 feet*)

M. P. W.—Affords a relief from the obviously moral picture with its sharp delineations of the good man and the bad man.

F. D.—Complicated and unconvincing story hampers star and direction.

N.—Satisfying entertainment.

T. R.—The novelty of a plot which never for a single instant runs along familiar lines is one of the outstanding qualities of this picture.

The Gray Dawn

(*Featured Cast—Hodkinson—5,600 feet*)

M. P. W.—It is the type of production that has big box-office possibilities.

N.—Melodramatic to the core, although it carries an appealing romance for its background. Keeps the spectator at attention throughout.

F. D.—Good acting and well sustained interest in story of the Vigilantes.

T. R.—Gripping melodrama that contains unusual interest.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Nero"

Mammoth Production Made in Italy by Fox Is Magnificent Historical Spectacle.

Reviewed by Fritz Tidden.

Some time ago it was confidently asserted editorially by MOVING PICTURE WORLD that the competition introduced by the importation of foreign spectacles would not do the harm some persons imagined, but would spur American producers to make better and more worth while productions of unusual proportions. With these mammoth historical productions the foreigners, in a manner of speaking, threw their gloves in the ring. Others accepted the challenge and won out, and now with "Nero" William Fox greatly enforces the fact that the American moving picture industry need in no way fear any sort of foreign competition. The business should welcome it in fact, if it is going to egg on American producers to show the world what they can do, providing the challenge is met with such a picture as that which Mr. Fox placed in the Lyric Theatre this week for an indefinite run.

"Nero" would get justifiable treatment if it was reviewed by the gentleman who composes the familiar circus advertisements, with his astounding array of able adjectives.

The production may have been made abroad and have a group of local talent in the cast, but its inspiration was American and it was produced by an American, J. Gordon Edwards, who deserves the plaudits of the multitude. Edwards took a corps of technical assistants to Italy and one American actress, who, by the way, is one of the captivating features of the picture, and made "Nero" on what might be called its own ground. The result of his endeavors is a huge historical spectacle that is pictorically gratifying to an unusual extent and full of life and spirit, and real drama. It is not by any means just as series of beautiful or astounding scenes. It's got something behind it. And back of that, pushing everything forward, are the brains of the producer. The scenes of the mobilization and attack of the rebellious Roman troops are some of the outstanding things in a production that has many features that might be singled out for separate praise. The excitement toward the close of the picture, during the scenes of Nero's final orgy and his ultimate fall, is intense and built up with fine dramatic construction.

"Nero" tells its story of the monarch's despotism, corruption and final fall amid immense sets of particular grandeur and exterior scenes of entrancing beauty. The relation of the dramatic tale of perfidy on the one side and nobility on the other employs a large cast and a multitude of extra people. In the intimate scenes the action has been well staged and in the mass scenes Edwards has handled the crowds in such a way that they give you a thrill regardless of their relation to the story. The photography is superb and some unusual results of great beauty have been accomplished with panchromatic film and tinting.

Jacques Gretillat does not merely play Nero. He seems to *be* the vain despot, autobiographically the greatest of the Caesars. His performance will be marked down as one of the real screen achievements. He is surrounded by a company that frequently perform in a Latin manner, which may have the effect on some people of seeming to be over acting, but the production is of such huge proportions that it seems to give the players a greater sweep, which has a tendency to dilute the over emphasis. Miss Mersereau's blond beauty offers a pleasing contrast to the striking brunettes around her, and her work is reserved and convincing. Paulette Duval deserves special mention for her performance of Poppaea, and Alexander Salvini is fine as Horatius.

"Nero" is a great picture.

The Cast

Nero ..... Jacques Gretillat
Horatius ..... Alexander Salvini
Tullius ..... Guido Trento
Otho ..... Enzo De Felice
The Apostle ..... Nero Bernardi
Hercules ..... Adolfo Trouche
Galba ..... Nello Carolenuto
Gracchus ..... Americo De Giorgio
Garth ..... Alfredo Galaor
A Roman General ..... Fernando Cecilia
A Roman Captain ..... Enrico Kant
Poppaea ..... Paulette Duval
Acte ..... Edy Darclea
Marcia ..... Violet Mersereau
Julia ..... Lina Talba
First Handmaiden ..... Lydia Yaguinto
Second Handmaiden ..... Maria Marchiali

Story and Scenario by Charles Sarver and Virginia Tracy.
Direction by J. Gordon Edwards.
Chief Photographer, Harry Plimpton, Jr.
Length, 11,500 Feet.

The Story

Sketched briefly, the plot outlines Nero's career from the time he was at the heighth of his power to his downfall. He is first seen as the cruel, lustful and vainglorious tyrant, secure in his power and giving into every whim or indulging in every vice that takes his fancy. The story then traces the gathering storms that hover about him and which finally wreck him until, a deserted and despicable coward, he is assisted in committing suicide by one of his former followers, and dies in the arms of the one woman who really loved him but whose love he spurned for the scheming woman who became Empress of Rome. The love story of Horatius and Marcia accompanies the Nero theme.

Exploitation Angles: Circus this to the limit with paper, cutouts and big newspaper displays. Don't pike along and trust to the picture to put itself over. That will lose you one or two days of good business. Get a running start. Appeal to Italian sentiment where this is strong and to the American origin for the opposing angle.

IN THIS ISSUE

"Blind Circumstances" (Clark-Cornelius)
"The Angel of Crooked Street" (Vitagraph)
"Silver Wings" (Fox)
"The Crossroads of New York" (First National)
"Sonny" (First National)
"The Trail of Hate" (Di Lorenzo)
"The Cradle Buster" (American)
"The Broken Silence" (Arrow)
"Nero" (Fox)
"Trouble" (Sol Lesser)
"Sherlock Brown" (Metro)

"The Cradle Buster"

Glenn Hunter As the Pampered Pink Boy Breaking Through, in American Releasing Corporation Comedy.

Reviewed by Mary Kelly.

A Booth Tarkington slant on the theme of misunderstood youth, with the popular mixture of humor, romance and tragedy is the effect which the writer of this screen story has attained. This fact, and adaptability of the star, Glenn Hunter, to this type of role should be remembered in presenting the picture.

Principally because a story about a youth named "Sweetie" who is determined to live down his name paves the way for situations that are sure to amuse, the picture should appeal. Here is the comedy-counterpart of the mother-love picture. The boy in this case revolts from the pink perfection of his bringing up and upsets all his doting mother's ambitions.

The grand climax of his cradle busting is a clever scene in a cabaret in which "Sweetie" surprises his friends who have framed him and indicates when he grabs the dancer that he is not a sissy. In its gay moments the picture is most successful. The small-town amusement park carries an atmosphere that is interesting if not new. But when the melodramatic note enters, the effect is not so smooth. The lunatic clown somehow seems a misfit from the artistic standpoint, and his plot to end the girl's life is an evidence of forced tragedy inserted, of course, for the sake of proving that after all Sweetie is a Man.

Glenn Hunter and Marguerite Courtot head a capable cast.

The Cast

Benjamin Franklin Reed ..... Glenn Hunter
Gay Dixon ..... Marguerite Courtot
"Blarney" Dixon ..... William H. Tooker
Melia Prout ..... Mary Foy
Polly Ann Parsons ..... Lois Blaine
Crack "Spoony" ..... Osgood Perkins
Holcomb Berry ..... Townsend Martin
Mrs. Reed ..... Beatrice Morgan

Story, Scenario and Direction by Frank Tuttle.
Length, 5,200 Feet.

The Story

Young Reed attains his majority, but all his life has been "mothered" by a loving mother and has had attached to him the nickname "Sweetie," which in itself condemns him. On his twenty-first birthday, he decided to be up and become a regular man. It happens that his birthday falls on the same day as Independence Day, July 4, so he strikes out for his own Independence.

He starts in by smoking, swearing a bit, and even taking a drink. He becomes enamored of a cabaret performer, kisses her before the audience, chases her to the dressing room and winds up by having a write up of his escapade in the local newspaper. To top it off he elopes and when the girl is taken from him, his anger rises, he begins to assert himself and then for the first time shows he is a regular fellow.

Program and Exploitation Catchlines:

His Mother Named Him Sweetie—and His Boy Friends Never Forgot It—One of Them Hired a Cabaret Dancer to Vamp Him—Just for Fun—But the Girl Decided to Accept Sweetie—Just for Love—and the Other Boy Got Mad and Jealous—and Started Things.

Exploitation Angles: Play up the sissy angle and play it strong. You will hit a responsive chord and get them in a properly sympathetic frame of mind. Sell this angle and back it up with the cast.

Newest Reviews and Comments

"Silver Wings"

Mary Carr Stars in Another Mother Picture That Wont Leave a Dry Eye in the House.

Reviewed by Fritz Tidden.

It is only the most unobservant and casual exhibitor who does not know by now whether "mother" pictures are popular with his clientele. If a manager is among the many who have found an answer in the affirmative he cannot go wrong in booking "Silver Wings," which the Fox Company releases with Mary Carr as star. Before an audience receptive to mother love dramas this picture should meet with a most gratifying success. It has everything a mother love picture should have to assure its popularity. And it won't leave a dry eye in the house.

"Silver Wings" seems to be as nearly true to life as a picture of this sort can be. There is a lot of homely naturalness about it that emphasizes its realism, which is the result of fine direction and good selection of types, with one exception, to play the various characters. The drama is effective since each individual tragic situation experienced by the mother is not overdrawn, rather the producers relying upon multiplying the number of heart rending crises instead. As a dramatization of a sequence of tragic events in the life of one woman it fulfills its purpose thoroughly, and the lesson it teaches, without seeming to preach against an overindulgence of mother love is also effective. "Silver Wings" tells of a love of a mother for her children that will not deny even if it calls for the sacrifice of everything else in her life.

There is little to say that has not already been said concerning Mary Carr in a mother role. In this picture she reflects a character that is a portrait of real human nature at all times. She emphasizes the emotion without ever over acting. The result is a superb performance. But this should surprise no one. Joseph Striker is excellent as the spoiled son, but Percy Helton is miscast as his browbeaten brother. A remarkably fine performance is given by Knox Kincaid as the latter character when he is a young boy in the prologue. The others in the cast contribute natural acting that is valuable, and they have been well chosen as to type, as has been said before. The continuity is smooth, considering a plot that could easily become involved. And one of the outstanding features in promoting the naturalness is the atmosphere created by appropriate settings.

The Cast

Anna Webb.....Mary Carr
John Webb.....Lynn Hammond
John } in prologue..... { Knox Kincaid
Harry } in prologue..... { Joseph Monahan
Ruth, in prologue.....Maybeth Carr
Uncle Andrews.....Claude Brook
John ..... Percy Helton
Harry ..... Joseph Striker
Ruth ..... Jane Thomas
George Mills.....Roy Gordon

Story and Scenario by Paul H. Sloane.
Directed by Edwin Carewe and Jack Ford.
Length, 8,275 Feet.

The Story

There are the mother, father, daughter and two sons in the family. First the father dies, but leaves the family well off owing to a valuable patent for an improved sewing machine. The mother gives up her home life to run the factory at his death. Then the daughter elopes. Soon after the younger son runs away when he is falsely accused of stealing some money that his brother took. The latter, spoiled by the mother all his life, becomes a social climber and his extravagance eats into the family treasury, and in addition he forges a huge check. The mother sells everything to pay the forgery rather than have the youth go to jail. She is reduced to poverty and rags, working as a factory hand, and the son upon whom has been showered all her indulgence disappears. A year or so later there is a reunion, with the mother again taking her place in a happy home.

Exploitation Angles: All you need do is to give the widest publicity to the fact that this is Mrs. Carr in a typically Carr story. She will do the rest.

"Sonny"

Barthelmess Comes to Bat and Knocks Another "Homer"—First National Release.

Reviewed by C. W. McCarty.

A good story, humorous and poignant in turn, very well done and exceptionally well acted—that, in brief, is "Sonny," the third independent production of Richard Barthelmess. It is a thousand times better than "The Seventh Day," and compares favorably with "Tol'able David."

In "Sonny," which is an adaption of the play by George V. Hobart, Barthelmess is convincing in each of his two roles, and by his capabilities proves that he would be even so without the aid of his attractive good looks and agreeable personality. The story, which belongs to the so-called World War plays, deals with two young men who look alike. One is killed in the war and he requests the other to return home in his place. That affords the comedy and also a sincerity that rings true.

Heart-pulling drama figures in the return of Joe as "Sonny," the mother's happiness on believing her boy is still alive, the difficulties brought on by a ne-er-do-well with ambitions for his daughter, the mother's doubts and then her bravery when she finds that "Sonny" is dead.

As was said before, Mr. Barthelmess has found a mighty good story in "Sonny," and he likewise has found an attractive young leading lady, Pauline Garon, who plays "Sonny's" sister. Other members of the cast also do some excellent acting. However, the success of the picture is the result of the exceptional work by Mr. Barthelmess.

About the only weak point in the picture is the villain, who appears to be just a little bit too villainous to be real.

The Cast

Sonny (Chas. Crosby) } Richard Barthelmess
Joe Peters..... }
Mrs. Crosby.....Margaret Seddon
Florence Crosby.....Pauline Garon
Madge Craig.....Lucy Fox
Harper Craig.....Herbert Grimwood
Alicia ..... Patterson Dial
Summers ..... Fred Nicholls
James ..... James Terbell
Crosby Twins { Margaret Elizabeth Faulconer
Crosby Twins { Virginia Magee

Adapted from the Play by George V. Hobart.
Scenario by Frances Marion and Henry King.
Directed by Henry King.

Length, 6,900 Feet.

The Story

"Sonny" deals of individuals in the congested cities and centers around the sophisticated life of the big metropolis. Into the life of this regenerated roughneck there comes the love of a finer girl than he had ever known during his poolroom days. The affluence that seemed so boring to him at the start becomes a suddenly prized possession; and at the moment of true valuation he encounters the first danger of losing it. The impending crisis brings justice to the deserving and great happiness to the "Sonny."

Exploitation Angles: Slide on the World War stuff and pin this to Barthelmess and his recent hits. You can sell him personally to the limit, and the play will please and so will the next one for you.

"Trouble"

Third Jackie Coogan Production Will Please Young, Middle Aged and Old.

Reviewed by Fritz Tidden.

In "Trouble" the human appeal is so strong and is of such a genuine character that the picture cannot possibly fail to meet with success before any type of clientele. Nor before an audience comprised of all ages. This appeal is derived from many sources, but primarily from the unusual personality of the diminutive star, Jackie Coogan, who does the best work of his career enacting the orphan whose indominable spirit will not deny. The story is slight but it furnishes enough material for the little fellow in what might be called episodic form to allow him to display the extent of his acting talent, which is considerable, as everyone knows who has had the extreme pleasure of seeing him in his previous two productions of his own or with Chaplin in "The Kid."

There is one scene in particular in which Jackie exceeds himself in acting ability. In it his work seems inspired, and many an older trouper could profit by the lesson in pantomimic art. This is the court room scene. It alone is worth the price of admission. But the little star does not have to rely upon this one scene for the success of his picture. Not by any means.

"Trouble" has sentiment without being sentimental. There is a generous amount of humor of a quiet kind, and it is balanced with just enough pathos, without bathos. Albert Austin, the director, has done a fine piece of work and has injected a constant series of little touches that do a great deal in making the appeal stronger. The titles are especially well written and are nicely placed in the action.

Master Coogan has been surrounded by a cast of players that includes Wallace Beery and Gloria Hope, who are practically the only ones who have parts larger than bits. Beery is great as the rough neck plumber who won't work, as might be expected. Miss Hope is appealing as his long suffering wife, who has adopted the orphan. A young negro boy, whose name is omitted from the cast, furnishes many laughs, and deserves to have his name displayed.

"Trouble" reminds us of the circus. In "altruistically" taking a kid to it you'll have a darn good time yourself. Both will go out and ballyhoo the picture.

The Cast

The Plumber.....Wallace Beery
The Plumber's Wife.....Gloria Hope
The Boy.....Jackie Coogan

Story and Scenario Not Credited.
Directed by Albert Austin.
Length, 4,800 Feet.

The Story

The opening scenes in "Trouble" show Jackie in an orphan asylum. It is here that he gets the best treatment and has the most fun out of life with the other youngsters and his dog, "Queenie." Then he is adopted by a young woman who thinks the child may soften her brutal husband.

Jackie's troubles begin in his new home, but he is more than equal to them. He goes to fix a leak in a water pipe after his father refuses to work at his plumbing trade. Upon his return Jackie gives five dollars that he received for doing the job to his mother. The worthless father arouses Jackie's wrath by his ill treatment of the adopted mother and a general fight follows. Jackie throws everything but the kitchen at his Goliath like adopted father and lands the final knockout blow by a neatly directed flower pot on his aggressor's head. Later, in court, he is instrumental in having his step-father confined in jail for brutality. The picture ends with the family of Jackie's adopted mother taking them to the country to live.

Exploitation Angles: To the general exploitation stunts developed on earlier Coogan pictures, which can be adapted to the new release, add some talk on the court room scene, but do not play this up too strongly.

Newest Reviews and Comments

"The Crossroads of New York"

Sennett's Latest Long Picture Is Satire On Melodrama—Distributed by First National.

Reviewed by Fritz Tidden.

Mack Sennett set himself a too high standard when he made "A Small Town Idol." That picture was a masterpiece, and masterpieces are not made every day in the year, as wiser Coronas than this one have typed before. When it was announced that Sennett had made another burlesque melodrama it naturally followed that many persons expected too much. Comparisons may be odious but making them is a peculiarly human trait.

In all justice "A Small Town Idol" should be forgotten for the time being, in considering "The Crossroads of New York," which, although it suffers in comparison with the former reviewers' paradise, is amusing in itself and will be the inspiration of many a good, hearty laugh where they are wise to what Sennett is driving at. And in addition to the humor there are numerous well founded thrills. It is fine entertainment and of a type of which there is too little; that is to say burlesque or satire.

The object of the Sennett satire in "The Crossroads of New York" is the many times told tale of the country youth who comes to the big city and becomes beset with divers temptations, but who finally wins in the end, the good triumphing over the evil. The producer has seen fit to be at times a little too reserved with his burlesque, as though he was afraid to make it too broad. But the incidents that have the appearance of being straightaway melodrama, of the "mellerest" sort, are followed by scenes that are of the most delightful satire, which will disarm those who might say that Sennett made the picture in all seriousness and then when he found it too absurd decided to kid it himself. A constant barrage of humorous titles aids greatly in promoting the laughs.

The cast is large and a representative one, containing many names familiar to even the casual moving picturegoer. That they all do excellent work goes without saying, and may be assured by a glance at the roster. But special mention should be made of Charles Murray and Mildred June, both of whom, however, play the smallest kind of roles. Though they do but bits they remain in the memory as two of the strongest highlights of the picture. The production is appropriately mounted and it has been efficiently directed. The many scenes that represent Central or some other park in the unusually flat city of New York that have rather large mountains in the background may confuse some people.

The Cast

Michael Flint.....George O'Hara
James Flint.....Noah Boery
Grace St. Clair.....Ethel Gray Terry
Press Agent.....Ben Deely
Press Agent.....William Bevan
John D. Anthony.....Herbert Standing
A Landlady.....Dot Farley
A Star Boarder.....Eddie Gribbon
Ruth Anthony.....Kathryn McGuire
Garrett Chesterfield..... Robert Cain
A Waitress.....Mildred June
A Wall Street Wolf.....Raymond Griffith
A Judge.....Charles Murray
A Lawyer.....James Finlayson

Story and Scenario by Mack Sennett.
Directed by F. Richard Jones.
Length, 6,292 Feet.

The Story

Michael Fline arrives in New York with a letter of introduction to his wealthy uncle, who gets the youth a job with a uniform, in the street cleaning department. He is pursued by women from the very first. His landlady ropes him into an engagement, which he manages to break. When it is reported his uncle has been killed he inherits a fortune and is set upon by what might be called a vamp and her accomplices and becomes involved in a framed up breach of promise suit. In the meantime he had met a debutant heiress and felt the pangs of real love. When the breach of promise suit is interrupted by the propitious return of the uncle, found not to be dead after all, Michael saves the life and fortune of his sweetheart's father and in the end is rewarded with the hand of the girl.

Exploitation Angles: It would be well with this to lay off comparions or allusions to previous productions and sell it by itself. If you do this and handle it in a jazzy, joshing style, you will put it over and please strongly.

"The Angel of Crooked Street"

Alice Calhoun Gives a Beautiful Performance in Vitagraph Crook Drama.

Reviewed by Mary Kelly.

Relying chiefly upon Alice Calhoun for its attractiveness, this Vitagraph picture, based upon familiar crook material, has the appeal of personality, primarily, rather than any great dramatic merit. Alice Calhoun is a very essential factor. Without her, the plot would lose individuality and the scenes charm, as the story and almost every one of the characters have a quality of sordidness without much relief. The star, however, more than fulfills what has been expected of her. She not only succeeds in giving definite support to an uncertain theme, but at times, is so inspiringly beautiful, that she reflects glory on everything surrounding her and one forgets the defects of the production.

The theme is one of the vendetta species. An innocent girl has been framed and serves a sentence in a reformatory. She gets her revenge by winning the love of the son of the woman who sent her up. Here the love interest complicates things and changes her purposes. There is considerable opportunity for favorable exploitation on the angle of a madonna being stranded among crooks. Despite this being sentimental and trite, it is still popular enough to attract business, if sufficiently featured. In the supporting cast Scott McKay is an outstanding figure, both from the standpoint of type and acting.

The Cast

Jennie Marsh.....Alice Calhoun
Schuyler Sanford.....Ralph McCullough
"Silent" McKay.....Scott McKee
"Kid Glove" Thurston.....Rex Hammel
"Cap" Berry.....William McCall
"Mother" De Vere.....Nellie Anderson
Mrs. Phineas Sanford.....Martha Mattox
Mrs. Marsh.....Mary H. Young
Stoneham ..... George Stanley
Dan Bolton.....Walter Cooper

Story by Harry Dittmar.
Scenario by C. Graham Baker.
Directed by David Smith.
Length, 5,270 Feet.

The Story

The picture outlines the life of a young girl who, hired out as a maid in a small town to support her widowed mother. She was unjustly accused of a theft and sent to a reformatory. While there her mother died and this embittered the girl against the world, and especially against the narrow-minded people of the small town who were responsible for her position. Upon her release she went to a large city where she mingled with crooks, but endeavored to reform them. Fate throws her in the company of the son of the woman who wronged her and she plans her revenge. At this point the story moves rapidly until the close when the girl and the woman come together and each forgets the difficulties that have separated them.

Program and Exploitation Catchlines:

A Madonna Among Thieves—She Had Never Done a Crooked Act—But She Had to Pay the Price of a Criminal—She Has Only One Motive Left, Revenge—But at the Unexpected Moment She Falls in Love.

Exploitation Angles: Sell Miss Calhoun and stop there.

"Blind Circumstances"

Clark-Cornelius Production With George Chesebro Has Strong Sentimental Appeal.

Reviewed by Mary Kelly.

The sentimental strain in "Blind Circumstances" is strong enough to insure the picture's success with a considerable class of patrons. There are many among those who are sympathetically inclined, who cannot resist the appeal of a strong man, handicapped by blindness. The familiarity of such a character, it seems, has not weakened public interest. So, if there is a tendency in this case to over-emphasize the tragic values, it must be conceded that this has not been done without an understanding of the favorable records made by pictures of this type. This and a number of other emotional situations that have stood the test have been used with compelling effect. The girl who sits up all night with a sick child and by so doing, redeems herself in the eyes of an enemy; similarly the victim of amnesia who recovers his memory at the critical moment both have important parts. The religious appeal has not been forgotten, either. The woman who believes in the power of prayer in righting the affairs of her sweetheart and herself proves that her faith has not been in vain. Playing up this angle of the story will undoubtedly get results in some communities.

George Cheseboro gives an unusually vivid portrayal of the blinded man. Vivian Rich is a heroine of the vigorous type and the performance of the others, while possibly exaggerated in emotional tensity, is in keeping with the character of the story.

The Cast

Silent Morse.....George Chesboro
Captain Skag.....Alfred Hewston
Kelly ..... Harry Arras
The Girl.....Vivian Rich
Pierre ..... Frank Caffray

Story by J. Inman Kane.
Scenario by Victor Gibson.
Directed by Milburn Morante.
Length, 4,800 Feet.

The Story

Amos Clark is shanghaied onto Capt. Skag's ship, and is unable to recall his own name when he comes to. The Captain puts him into service under the name of Jones, and his mission is to find and arrest a man whom the Captain hates. This proves to be Silent Morse who is innocent of crime, but who is a fugitive because of circumstantial evidence. Morse goes blind in an explosion and is separated from the girl he loves. Pierre, an accomplice of the Captain's, runs down Morse but saves him later because the girl has nursed back to life Pierre's little girl. The girl's timely appearance recalls to Jones, who has been sent to arrest Morse, his entire past, and Morse is freed from suspicion. Through the girl's faith in her religion, Morse recovers his sight.

Program and Exploitation Catchlines:

A Man Who Was Shanghied and Forgot His Name—An Innocent Man Who Fled from Injustice — An Explosion That Destroyed His Eyesight—and a Girl Who Believed in Her Prayers for His Safety —These Are the Emotional Elements in a Vivid Story.

Exploitation Angles: Pick out the appeals of the story and offer these in your advertising approach, trying to sell on the story through the interest you arouse.

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-199. May 13).

WILLIAM RUSSELL.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11)
Money to Burn (R-877. April 22). (C-195. May 13).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415, May 27).

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-293 Mar. 18).
The Glorious Fool (5,392 Feet). R-198 March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).

SPORT REVIEW
Drawing Cards.
Self Defense.
Centaurs of the Field.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426 Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4) (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29), (C-414, May 27).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705 Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25 (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854 Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25)
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake). (R-197. May 13).
Missing Husbands (R-416, May 27).
They Like 'Em Rough (Viola Dana).
Sherlock Brown (Bert Lytell).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes). (R-198. May 13).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322. Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda (C-87. May 6).

TIFFANY PRODUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of April 23
No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30
No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue —Baby Marie Osborne).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
No. 6 of Go Get 'Em Hutch (Under the Avalanche).
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

Releases for Week of May 28
The Movies (1 Reel Pollard Comedy).
Ask Father (1 Reel Lloyd Reissue).
A Daughter of the West (3-Reel Playlet Reissue).
The Hunter and His Dog (2/3-Reel Cartoon Fable).
Cry of the Weak (3-reel Playlet Reissue).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).
Gay and Devilish (Doris May), (R-417, May 27).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith.

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee (R-415, May 27).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-743, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75. March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).
The Trap (Lon Chaney). (R-196. May 13).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 13). (C-399. Mar. 25).

Note—Refer to page 502 for explanation of reference marks

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).
Second Hand Rose (Gladys Walton). (R-199. May 13).
Step on It (Hoot Gibson) (R-340, May 20).
Kissed (Marie Prevost), (R-417, May 27).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).
The Raid (Neal Hart).
Never Let Go (Reginald Demy).

CENTURY COMEDIES
(Two Reels Each)

Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).
Sic 'Em Brownie.
Off His Beat.
The Little Rascal (Baby Peggy).

STAR COMEDIES
(One Reel Each)

The Minute Man.
Loose Nuts.
The Gay Deceiver.
A Royal Flush.
His Prehistoric Blunder.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28 C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202. Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75 March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86 . May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).

CHARLES E. BARTLETT

White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.
Cap'n Kidd (Serial). (R-553. April 1.)

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.
Watch Him Step (R-200. May 13).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170. March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759. April 15), (C-334, May 20).

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)
Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

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HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20).

D. W. GRIFFITH

Orphans of the Storm. R-1135. Dec. 31 C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 502 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

In Massachusetts

While in Boston attending the Society of Motion Picture Engineers' meeting I used the little spare time at my disposal visiting a few of the Washington street houses.

The Boston projection rooms are called "booths"—and that's about what tney are so far as size is concerned. I found them to be miserably located and well calculated to start a panic in case of a fire, as they are equipped with vent pipes, which I do not consider adequate and their port shutters are badly fused.

Compared with projection rooms built with brick, tile or concrete walls, they did not strike me as being particularly fireproof.

In case of a bit of film taking fire, I believe that the audience would catch a glimpse of the blaze and, if the projectionist failed to drop the shutter ports manually, I believe smoke would escape into the auditorium.

Incidentally the wording of Massachusetts law is a bit queer in some places. For instance, it says, page 12, Department of Public Safety, Laws, Rules and Regulations:

Section 3. Booths shall be of two sizes (note the "shall," which prohibits anything larger—F. H. R.), No. 1 for one machine and No. 2 for two machines. * * * A No. 1 booth shall be not less than eight feet in height, nine feet in width and eight feet in depth.

For Instance

Umph! Eight feet in height and eight feet in depth. Eight feet from floor to ceiling and eight feet from ceiling to floor? Also since Section 3 provides, and positively says "booths" SHALL be two sizes, what is to be done if there be a three projector installation, or if one machine therein be a motor generator and one a projector and it is desired to install a second projector.

Really it would seem that the law might at least use something within a mile of correct names and terms and common sense language. For instance: Eight feet in height, nine feet wide and eight feet front to back would be understandable and common sense. There are several kinds of "machines" used in projection rooms. If you mean motion picture projectors, why not say projectors or motion picture projectors? A motor generator is a machine, as is also a motor or a mercury arc rectifier.

The foregoing is by not carping criticism. It is a protest against the method of treating projection and projection affairs in such slipshod fashion.

In one place the law (Section 6, page 13) says: "There shall be two apertures for each picture machine in the booth." Can you beat that? What in thunder IS a "picture machine" anyhow? Evidently the Society of Motion Picture Engineers nomenclature committee has overlooked something. Then, too, there are to be two apertures for each "picture machine." Well, well! I was under the impression that projectors (which is what the Massachusetts law Solons presumably mean by "picture machine") each had one aperture only.

What really is meant by "two apertures," however, is the lens port and observation port. Well, gentlemen, why not say one lens and one observation port to each projector? Why talk unintelligently, not to say foolishly?

Just One More

And so I could go on, but just one more bon mot and I'll change the roast to the other side. Section 3, page 13, says:

The floor of the booth shall be constructed of seven-eights flooring and covered with asbestos lumber not less than three-eights inch in thickness, all securely fastened with screws.

Holy mackerel! Imagine setting a projector on that, with say a 150 foot distance of projection! Comment is unnecessary.

Now you chaps in the Massachusetts state house who are responsible for these things may get just as angry as you care to. I would regret to lose the friendship of such men as John Plunkett, but I would rather do that than remain silent after looking over the Massachusetts hash they call law.

In some things it is good, but in many it is as absurd as it is harmful and ridiculous. I would respectfully suggest to the Boston local that it demand a re-drafting of Massachusetts law along the lines of common sense, with things called by their right names and made to read at least intelligently.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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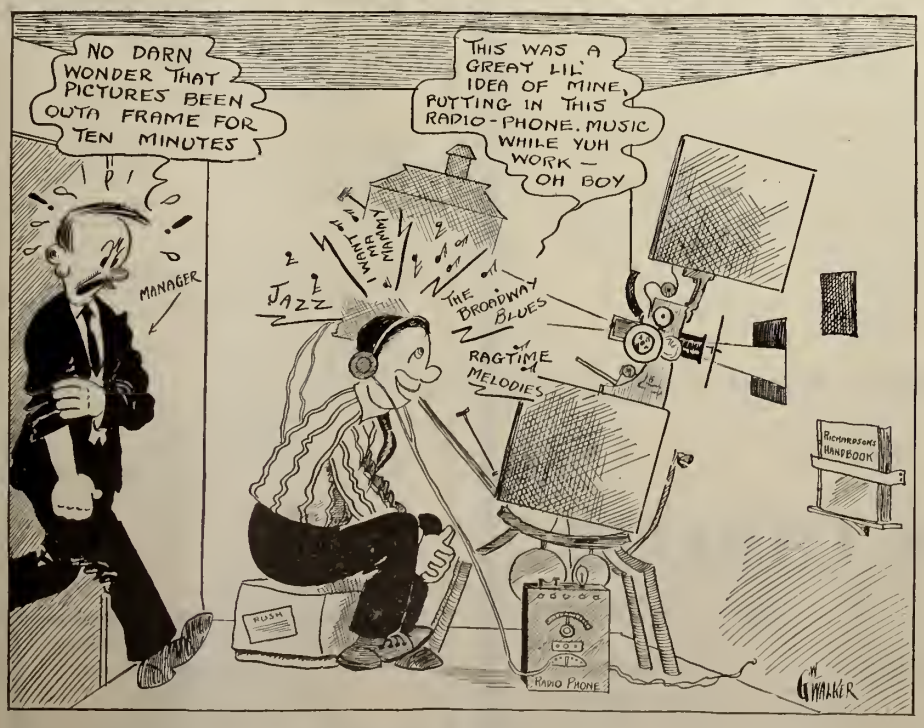
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Have you a little radio 'phone in your projection room?

Graphite

The following letter from the Precision Machine Company, Inc., is given space, in its entirety, very willingly. I also am having "Gredag" tested. Its manufacturers sent samples, asking for my approval of it for intermittent oil well use. This I declined to give until a test had been made by technical engineers, which is now being done. I have until now believed that ordinary graphite was excellent for gears and ordinary projector bearings. I am indeed glad that the Precision Machine Company has made exhaustive tests and have determined that this is incorrect. The letter reads:

New York, May 15, 1922.

Dear Mr. Richardson:

A letter appearing in the Projection Department of the Moving Picture World in the May 20 issue and your reply to same, has prompted the writing of this communication, which we respectfully request you to publish in your Projection Department in order to offset the harmful effects which are sure to follow the reading of the May 20 matter referred to in the foregoing.

The subject which we refer to is centered around the question of the use of graphite as a lubricant for the Simplex mechanism. Long and constant experience with mechanisms of all ages and conditions, lubricated with every conceivable form of lubricant has

taught our repair staff that the use of ordinary graphite on the gears and shafts of the motion picture mechanism IS NOT ONLY HARMFUL, BUT IS CAPABLE WITHIN A VERY SHORT PERIOD OF DESTROYING THE ENTIRE MECHANISM. So strongly do we urge against the ordinary graphite on the gears and shafts of our Simplex that we have issued a special warning in our late instruction book against its use, and if the writer is not mistaken, he pointed out this fact to you on one of the occasions when we discussed the contents of the instruction book in question.

A Good Grinding Compound

A careful examination of ordinary graphite will prove at once that it is thoroughly impregnated with grit, and for this reason graphite makes a very good grinding compound, as is proven by the fact that on numerous occasions mechanisms have gone out of our factory in perfect condition and have been returned to us within several weeks with gears, shafts, bearings, and spindles so badly worn, due to the fact that graphite had been permitted to eat its way into the very vitals of the machine and render it absolutely useless.

The very fact that graphite works in the same manner as does an insidious poison in that it does its vicious work quietly and noiselessly and the machine user is never aware of the agency that is destroying his mechanism until it is too late, should warrant the prompt eviction of the graphite can from every projection room in the country.

Laboratory tests have shown the astonishing results which graphite will impose upon bearings, gears and shafts and the destruction is almost unbelievable. It is through the keen realization of what all of this means to the thousands of motion picture projectors in use that prompts our request for the publication of this letter in your column.

The Remedy

All of this is liable to lead to the question, "Well, if we can't use graphite for lubrication, what CAN we use?" and in reply to this question we have the following remedy: after very extensive practical and laboratory tests, we have found that the lubrication called "Gredag," manufactured by the Acheson Graphite Company, is an ideal lubricant for the Simplex mechanism, inasmuch as this is a preparation which is composed mainly of graphite from which every particle of grit has been removed and which therefore is absolutely harmless as far as the creating of machine damage is concerned and in our tests we have found it to be everything that a lubricant should be for gears and bearings.

This Gredag is put up in various consistencies, such as: soft, medium, fluid, semi-fluid, etc., in order that it can be readily used for cups, transmissions, gears, and in fact a special consistency is made up for all types of mechanical units which require lubrication. The fact that this substance will cling to the mechanism gears in all speeds makes it particularly desirable for use on motion picture projectors.

Not Convinced

We have not yet been convinced, however, that it is particularly desirable for use in our intermittent casing, but we are now conducting some very rigid tests in this direction and will make known the results of same within a very short time and for this reason we would request all users of Simplex mechanisms to refrain from using anything but Simplex oil in their intermittent casings until we have something better to recommend for this purpose.

The foregoing, regarding Gredag, might look as though we were writing a special testimonial for a commercial product, but such is not the case, as our position is merely one wherein we found a lubrication that is just the thing for our mechanism and we feel fully justified in recommending its use in order to prevent a wide spread damage that is sure to follow the ill-advised and general use of dangerous and improper projector lubricants.

Trusting that we have made ourselves clear and again asking you to assist us in bringing this matter before your readers, we are,

Very truly yours,
THE PRECISION MACHINE CO., INC.
W. C. Francke,
Assistant General Manager.

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Buffalo's Lafayette Square Theatre Is One of New York State's Finest Houses

THE Lafayette Square, Buffalo, seats 3,182 persons and cost, with the business structure adjoining, a grand total of $2,500,000. The building occupies the site of the old Lyric and Family Theatres on Washington street. The entrance is from Lafayette Square, the center point of the downtown section. The house extends from Washington street east along Broadway.

Leon H. Lempert & Son, Rochester architects, designed the theatre. This firm is also responsible for Shea's Hippodrome, Strand, Majestic, Allendale and the Shea vaudeville house on Court street. The house is laid out with one floor and balcony.

The outer lobby is finished in marble paneling, with beamed ceiling. Here the Adam style begins and it is followed throughout the house in all the decorative work. There are two box office windows built into the wall of the lobby facing the auditorium, with a large and spacious room behind them for the use of the cashiers. Automatic ticket registers are used in dispensing tickets.

The outer and inner lobbies are separated by large glass doors. The walls of the inner lobby rise just inside the doors to a height of twenty-five feet. The marble finish of these walls extends up to a line of mural paintings. The outer lobby is illuminated with attractive crystal chandeliers.

A beautiful marble stairway leads up to the mezzanine floor. The ceiling over the stairs is finished in dome effect. Five crystal chandeliers are suspended from this dome, which is finished with ornamental work. Under this stairway are the steps leading down to the main smoking room. This room occupies the entire space under the lobby and outer vestibule. The mezzanine is also reached by a broad stairway leading from the inner vestibule, and both these stairs are equipped with massive lighting standards placed at each landing in the center of the stairway.

The auditorium proper is one of the largest in the country, being 110 feet wide and 120 feet long. The walls of the foyer are finished in marble wainscot and pilasters, with tapestry panels and at intervals there are artistic recesses in which are set bronze lighting standards, all the lights being covered with silk shades. Indirect lights in the wall coves and in the leaded glass ceiling domes lend to the subdued effect.

At the rear of the foyer are the main floor rest rooms for women and the inner vestibule or lounging room, separated from the foyer by a curved partition and finished in keeping with the balance of the theatre.

At the sides of the auditorium are two commodious tiers of private boxes and above the upper tiers is the delicate tracery of the grill work that opens from the organ chambers at these points. Extraordinary care has been taken to allow all the necessary openings for the organ chambers so that the best possible results may be obtained.

On the arched sounding board and side wall panels are beautiful mural paintings from the brush of Gustave A. Brand. The general color scheme throughout is in soft grays, buffs and rose with polychrome effects at various points for relief.

The first mezzanine is reached either from the lobby or the inner vestibule; and contains, in addition to a vast lounging space, the manager's office, second floor smoking room and women's room, telephone rooms and check room. This mezzanine is also lighted by indirect moulding lights and domes and over the elaborately marble finished center well hangs a crystal lighting fixture.

Between the first mezzanine and the rear balcony lies the second mezzanine. Here is an additional lounging room for the use of patrons and also the directors' room of the Monument Theatre Corporation, a room beautifully paneled in mahogany and furnished elaborately. Here also is the screening room, which is Simplex equipped.

A Ramp to the Balcony

The balcony is reached by easy inclines at the sides, from the first mezzanine, and above the balcony is the great dome with beautiful decorations and indirect lighting effects; these lights as well as all the other direct lights on walls and ceilings, and those concealed behind the leaded glass domes and panels in the ceilings, are in four colors and equipped with dimmers, so that the lights can be changed in colors during the performance and graduated in intensity to give the most pleasing results.

The lighting arrangement for the proscenium arch, sounding board and private box fronts consists of reflectors set in ornate shells in the balcony front, from which point the entire front of the theatre can be flooded with various colors in lighting and with varying degrees of intensity, without the light sources being visible to the audience.

Ample provisions for the comfort of the patron have been provided, both as to spacing and the comfort of the chairs. In addition to the chairs in the private boxes, the entire front of the balcony is given over to loges, where those who prefer movable chairs to opera seats can find their desires fulfilled.

Heating and Ventilating System

The heating and ventilating system is of the hot air blast type, fresh air being drawn through an enormous duct from the outside and thoroughly washed, heated and distributed at a low velocity throughout the theatre. The temperature of the distributed air is thermostatically controlled at all times so that there is no variation in temperature at any time. During the warm periods of the year the fresh air will be automatically cooled to the desired temperature. The heating equipment consists of two 259 horsepower down draft Harrisburg Star watertube boilers.

The ventilating and air washer apparatus used consists of a double width fan-vento-

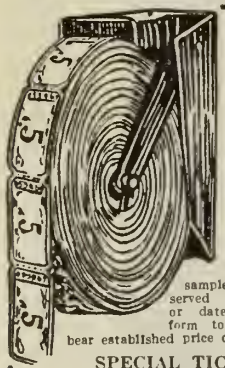
SIDE VIEW OF LAFAYETTE SQUARE INTERIOR
Showing box arrangement, the exists and the organ gratings.

INTERIOR FEATURES OF THE LAFAYETTE SQUARE THEATRE, BUFFALO

Above, at left, the outer lobby, at right, the grand stairway of marble, leading to the mezzanine. Below, at left, mezzanine landing at head of grand stairway. At right, the mezzanine, lounge and promenade.

ANOTHER INTERIOR VIEW

Of Buffalo's Lafayette Square Theatre, showing front of the house, with boxes, stage and the curtain.



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Precautions Against Fire

The theatre is of brick, steel, tile and concrete throughout, the entire auditorium floor where marble is not used, being of fireproof composition. The exits are many and spacious and are to be found at every conceivable point at which an exit could be introduced.

The projection is equipped with two Simplex projectors, equipped with Sunlight arc high intensity lamps and Simplex mechanical arc controls, one spotlight, and a dissolving stereopticon. There is also a safety film cabinet. The throw is 142 feet. Al Becker, of the Becker Theatre Supply Company of Buffalo, installed the projection room equipment.

The floors are of composition, beautifully inlaid. Approximately 3,000 square feet of this flooring was used in the theatre.

A feature of the Lafayette Square is its $50,000 organ, which in addition to the tones associated with the pipe organ, contains the following effects: harp, chimes, xylophone, glockenspiel, vibrating bells, sleighbells and drums. Two hundred miles of wire have been used to give the organist control of the various parts, and an electric motor of ten horsepower is required to drive the blower. C. Sharpe-Minor presides at the Lafayette Square instrument. The console is on an elevator. The soloist when playing is raised to the level of the stage.

Shafer Is Managing Director

Fred M. Shafer is managing director of the Lafayette Square. When 19 years old he was appointed treasurer of the Empire in Indianapolis. Later he was named general manager of the Lenwood Amusement Company of that city, the company operating the Gayety, Rialto and Broadway Theatres; then he went to Detroit to manage the Washington and Adams Theatres for John H. Kunsky. From Detroit he went to New York where he managed the Academy of Music and the Croton and Terminal Theatres. William Dyne, formerly at the Capitol in South Park, Buffalo, is assistant to Mr. Shafer.

The policy of the theatre is first run motion pictures and vaudeville. The price scale is as follows: Week day matinees, orchestra, 25; balcony, 20; boxes, 40; loges, 40; night and all day Saturday, Sunday and holidays, orchestra, 50; balcony, 30; boxes, 60; loges, 60.

Simplexes in the Park and Hempstead Theatres

Among the recent Simplex installations made by B. F. Porter, 729 Seventh avenue, New York City, are those of Calderones Hempstead Theatre, Hempstead, Long Island, and the Park Theatre, Stapleton, Staten Island.

The former house, which cost approximately $250,000 and seats two thousand patrons, opened April 29.

The projection room equipment includes two of the latest model Simplex projectors, with Simplex Sunlight high intensity arc lamps, a generating set and a Bell & Howell compensator. A feature of the house is a parking space, accommodating one thousand automobiles, provided by the management.

S. Calderon is director and G. J. Piccione, manager.

The Park Theatre, which had been closed for more than two years, opened on the night of May 2, having been thoroughly renovated from top to bottom.

The projection room equipment included two Simplex projectors. The house is managed by J. J. McNevins.

New Theatres for Albany and Cohoes

Two new motion picture houses are practically assured for Albany and Cohoes. The one in Cohoes will be built by Louis A. Buettner, one of the officials of the Motion Picture Theatre Owners of New York State. Mr. Buettner and Louis A. Shearer are the principal members of the Cohoes Amusement Company, which will erect the new house.

It will have a seating capacity of 1,500, and will be modeled along the lines of the Capitol Theatre of Pittsfield, Mass.

Fred Elliott, owner of the Clinton Square Theatre in Albany, N. Y., has had plans drawn recently for a 1,200 seat house which will be erected in Albany upon the site of the present Clinton Square. The plans are now in the hands of the city department of buildings for approval.

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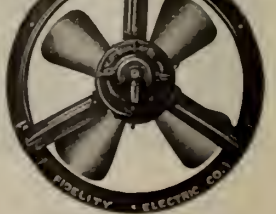

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E. R. Murphy, H. D. Shepard and J. E. Thomas making mental notes of how Power's projectors are put together.

Murphy Will Use Power's Projectors on the Henderson's 25,000 Mile Trip

MANY projectionists will envy Chief Electrician's Mate E. R. Murphy who has been selected to take charge of motion pictures on the transport Henderson, which will take Secretary of the Navy Denby, the Class of 1881 of the United States Naval Academy and others to Tokio, by invitation of the Japanese Government. Murphy will be gone about three months, and his fellow projectionists, toiling away during the summer months, will conclude that he is in pretty soft.

Admiral Uriu, of the Japanese Navy, who is a graduate of the '81 class at Annapolis, extended the invitation, and President Harding was strongly in favor of the trip. Apart from all this, Murphy had rather taken a fancy to the idea of trying out Power's on a 25,000 mile trip. So the Henderson sailed from the Norfolk Navy Yard Saturday, May 20.

Murphy is shown on the left in the accompanying picture, which was taken recently when he and Privates H. D. Shepard and J. E. Thomas, of the Marines, spent a week in the factory of the Nicholas Power Company. The Navy at that time requested that these men be permitted to see how Power's projectors are made and assembled, and asked that they be given instructions for two or three days. The Nicholas Power Company responded that it would be glad to do everything possible to help them, but that a week would be better than two or three days. The Navy considered this an excellent amendment to its own splendid idea, and the three men are shown on the last day of the week they spent in the Power's plant.

A Post Graduate Course

Sometime ago, a class from the Motion Picture School, conducted by the Navy at the Brooklyn Navy Yard, visited the Power's plant, and at that time this publication carried an account describing the visit and a photograph showing its members. Murphy, Thomas and Shepard were members of one of these

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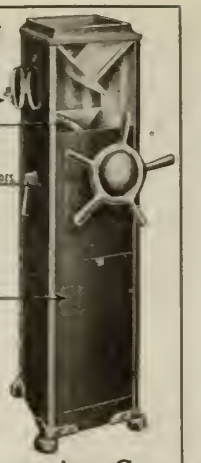

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classes. Shepard and Thomas, of the Marines, will be sent to take charge of the upkeep of motion picture projection for the Navy in the Tropics and will be assigned to stations in Cuba, Santa Domingo or Hayti. When Murphy returns, he will be located in San Francisco, and will have charge of the upkeep of projectors for the Pacific Coast and on ships which use Pacific ports as a base.

Interested in Motion Pictures

Everyone in the navy, from the admiral down, is much interested in motion pictures and the navy has taken up the selection and care of films in a thorough manner. The Brooklyn Navy Yard has one of the largest film exchanges in the world and daily shipments are made to naval stations and ships in all parts of the globe. The navy secures the best pictures as soon as produced, ships them in special containers, sees that they are properly cared for and, by conducting a motion picture school, secures good men to project them. The navy has hit upon a first-rate idea in sending men to spend a few days in the factories of manufacturers of motion picture projectors and it would appear that it might be a good plan for some of the circuits to pay the expenses of selected men to put in some of their time in the same manner. In this way, they would secure valuable information which they could impart to other projectionists in the circuit.

Rothacker Will Build East Coast Laboratory

Watterson R. Rothacker has made definite arrangements to start construction soon on an East Coast research laboratory devoted primarily to negative developing and art prints suitable for trade showings.

While in New York recently Mr. Rothacker arranged to transfer the New York Rothacker offices from 220 West Forty-second street to a location on Fifth avenue near Forty-fifth street.

The head of the Rothacker Enterprises addressed the National Association of Manufacturers at the Waldorf-Astoria May 10, which incidentally was the twelfth anniversary of the incorporation of the original Rothacker Company. The manufacturers had met to hear and see how motion pictures could be used to create foreign markets for American products. Eighty per cent. of the "sample" films screened were productions of the Rothacker Practical Picture Division. One of these shown was "Farming with Dynamite," which was one of the first pictures made by the Rothacker organization.

"The print was eight years old," relates Mr. Rothacker. "It reflected a screen brilliancy that compared very favorably with prints made eight days ago."

Increase in New York State Incorporations

In contrast to the past few months, a slight increase is noted in the number of companies incorporating in the motion picture business in New York State during the week ending May 20. These companies, numbering twelve, show an aggregate capitalization of $822,000.

With the exception of the Animated Outdoor Advertising, Inc., located in Rochester, all the new concerns will maintain their principal offices in Greater New York. The Rochester Company, capitalized at $10,000, has for its directors M. C. Hair, William H. Holmes, S. M. Dunn, all of Rochester. Other companies incorporating during the last few days include the following:

Who They Are

Al Lichtman Distributing Corporation, $500, Henry Herzbrun, Grace I. Wiley, May Spero, New York City; Wassartz Amusement Corporation, $10,000, Henry and Lillie Wasserman, Louis Schwartz, New York; B. B. Productions, Inc., $1,000, Allan Deutsch, Teresa Albert, Henry Margoshes, Brooklyn; Sea Coast Operating and Holding Corporation, $250,000, F. J. Lancaster, George H. Parsons, New York; F. A. Rogers, Jamaica; All Nations Features, Inc., $250,000, D. O. Decker, Reuben Miller, Oliver Lippincott, New York City; Shubert Albany Theatre Corporation, $50,000, Zelda Seidel, H. A. Rosenfeld, Samuel Weinberger, New York; New Brighton Tennis Courts and Amusement Company, $500, Samuel D. Hyams, New York; William G. Morrissey, Jr., Louis Hamburg, Brooklyn; Unit Producing Corporation, $250,000, Louis, Barney and Jacob Gerard, New York; Aldon Corporation, $5,000, Samuel V. and George P. Heimberger, J. J. Mulligan, New York; Mingold Productions, $20,000, Michael Goldreyer, Brooklyn; Michael Mindlin, Lawrence Weinberger, New York; Lloyd Hamilton Corporation, $200,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York.

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EXPERIENCED ORGANIST desires position as relief New York or suburban New Jersey; best references. Organ, c o M. P. World, New York City.

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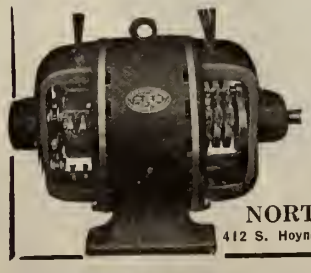

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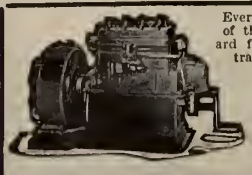

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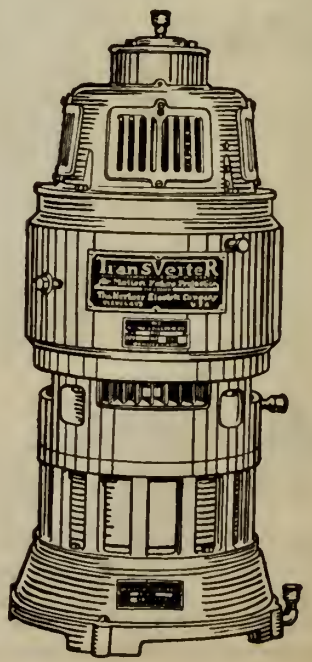

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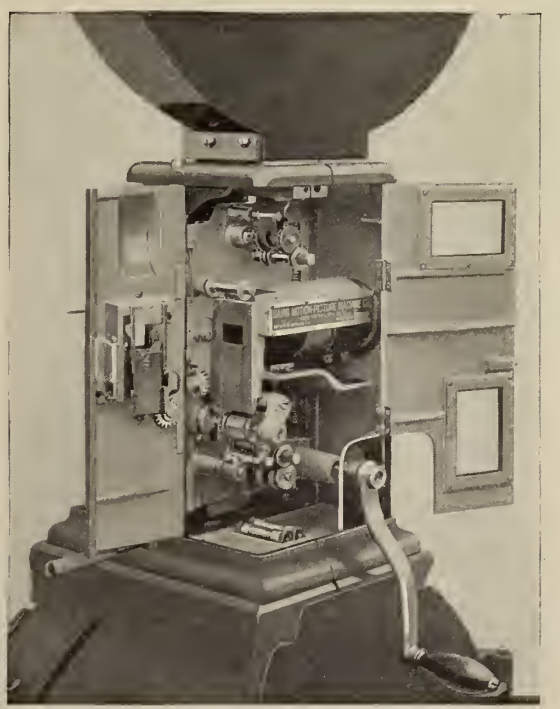

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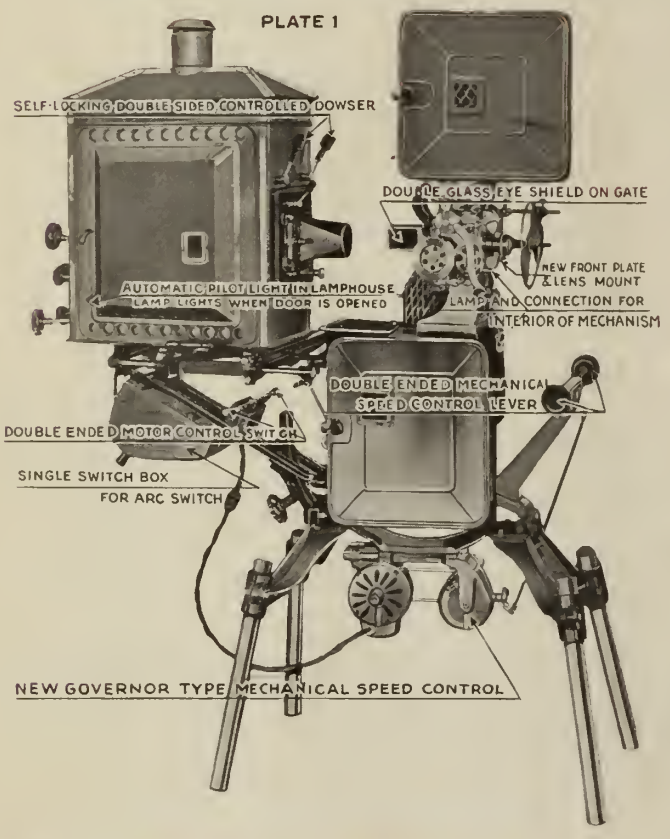
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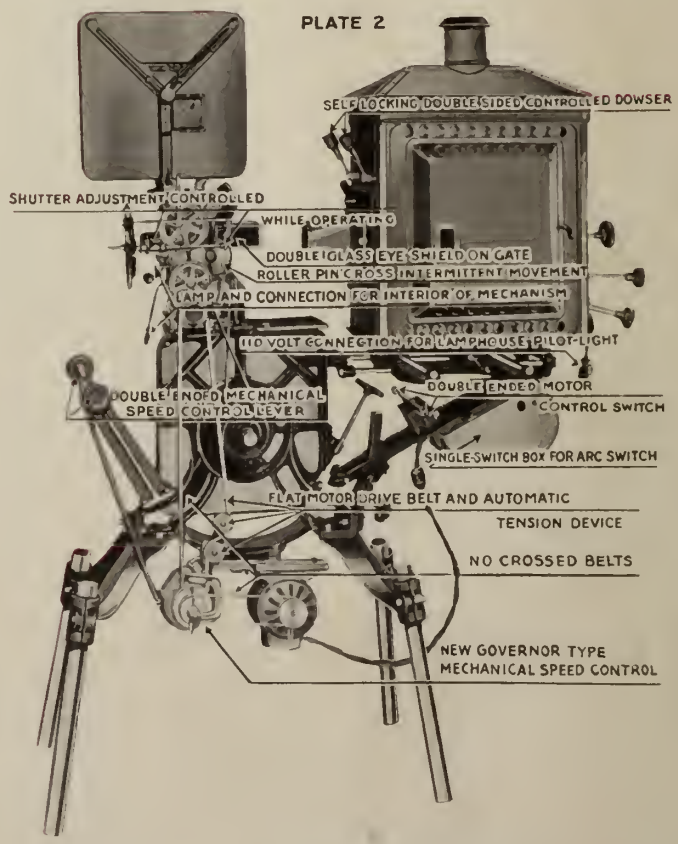
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Vol. 56. No. 6

June 10, 1922

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Dear Mr.Rogers:

I have just finished showing the second Hy.Mayers Travelaugh, and I cannot refrain from advising you of the success of these one-reel features at the Gotham Theatre.

My reason for calling them one-reel features is due to the fact that on each occasion these subjects have received as hearty an applause as my six or seven-reel features at the finish. As for the novelty, photography and entertainment, you are giving the exhibitor a fifteen minute wallop for his program.

I would be more contented if I were contracted for 52 of these subjects instead of 15.

With kindest personal regards, I am

Very truly yours,

GOTHAM THEATRE

Director

Gives exhibitor real program wallop

Wants 52 instead of 15

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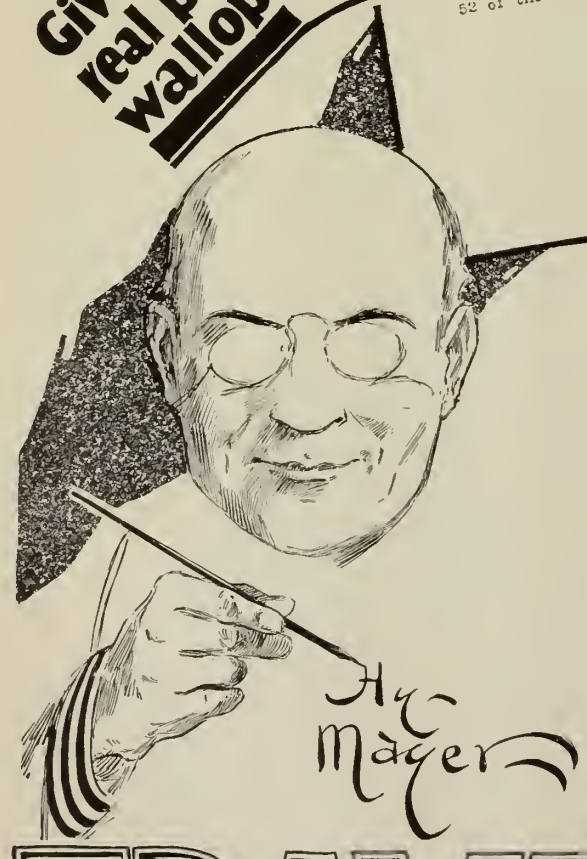
REG. U.S. PAT. OFF.



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This is George Ade's first original screen story.

And you know that the author is always the picture's severest critic.

So when the author writes a letter like this one, the picture *must* be good.

Scenario by George Ade and Waldemar Young.
Directed by Alfred E. Green.

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Jesse L. Lasky,
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Dear Mr. Lasky:

Tom Meighan and Al Green have just brought to me the completed picture called "Our Leading Citizen." Believe me, I am very happy over the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his "stuff" on him.

In this play, written for Tom Meighan, we tried to get in some comedy and some drama and some real American characters without resorting to any sex complications or deep villainy or gun play. In other words, we tried to do something different - something on the order of "The College Widow" and "The County Chairman," which the public liked several years ago. I wrote the play in the hope that the patrons of picture houses were ready for a change from the highly seasoned photo-dramas which they seemed to like two or three years ago.

You have given the play a fine cast and a first-class production and for these, as I have already suggested, I am very grateful.

Sincerely,
George Ade

15th May, 1922.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN A GEORGE ADE STORY

"Our Leading Citizen"

A Paramount Picture

Great Directors!

Marshall Neilan

Maurice Tourneur

R. A. Walsh

Keep Your Dates Open

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GOLDWYN pledges for the new season to supply exhibitors with the greatest group of box-office pictures ever made.

A number of these are completed and soon will be ready for your inspection. Production is under way on others. Goldwyn announcements to date give only a small part of sensational plans to be published shortly.

There will be no machine-made pictures in Goldwyn's lineup. Each production will bear the stamp of a great directorial personality. Each production will receive painstaking individual attention.

Goldwyn's smashing production program for the coming year—Big Names and Big Stories—gives absolute promise of Big Business for your theatre.

They are now producing

Smashing Stories !

Allen Holubar

Rupert Hughes

E. Mason Hopper

Marshall Neilan will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

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Allen Holubar is now filming the $10,000 prize-winning story, "Broken Chains," his first work for Goldwyn.

R. A. Walsh has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

Rupert Hughes will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

E. Mason Hopper, who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

This is only the beginning

Wait for the full announcement of Goldwyn plans!

WATCH US STEP!

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R-C's Biggest Box Office Attraction to Date

"In the Name of the Law"

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R-C PICTURES

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R-C PICTURES

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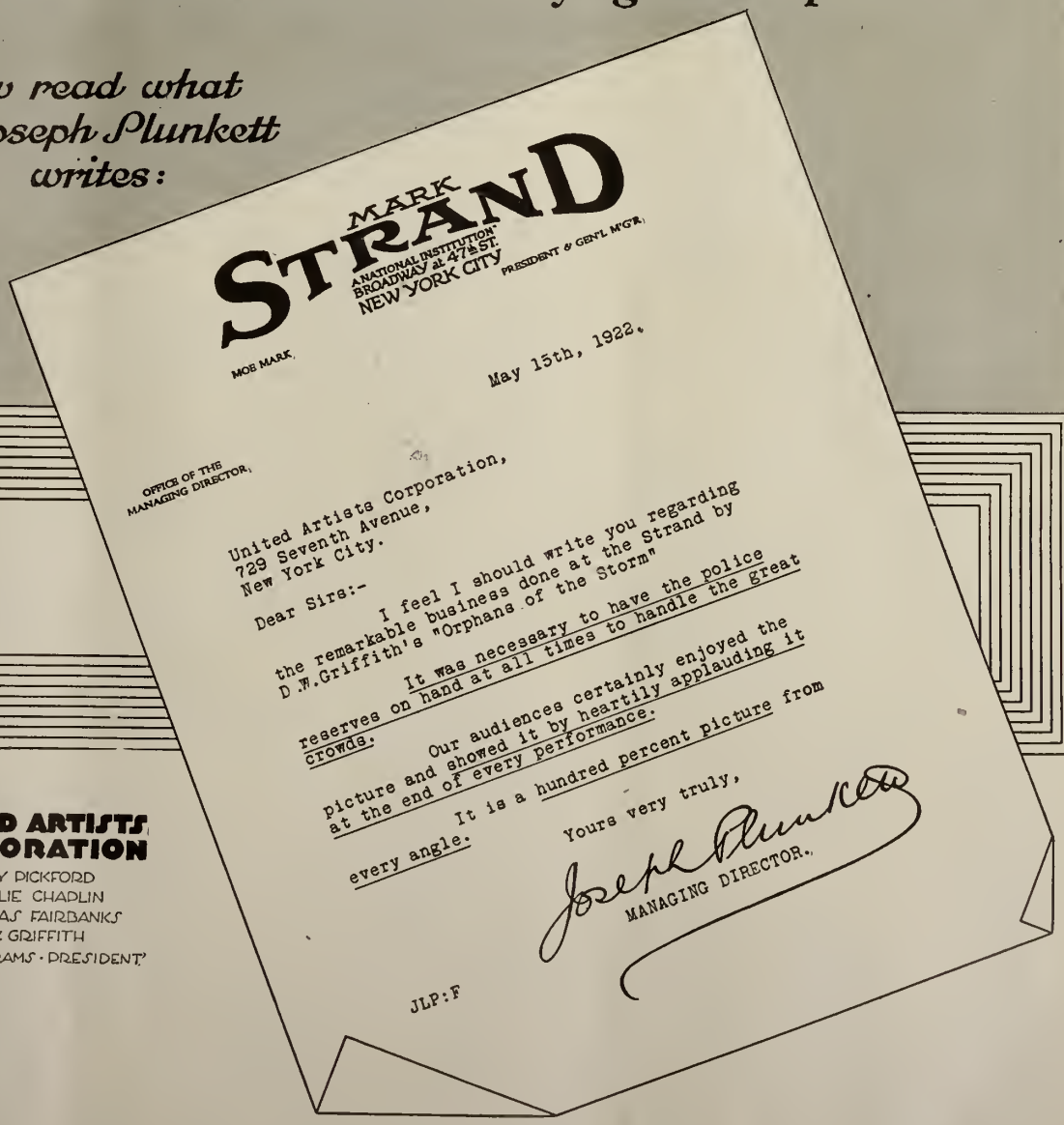
$1,000 in every bag!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226.

The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

Now read what Joseph Plunkett writes:



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OFFICE OF THE MANAGING DIRECTOR,

May 15th, 1922.

United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:-

I feel I should write you regarding the remarkable business done at the Strand by D.W.Griffith's "Orphans of the Storm"

It was necessary to have the police reserves on hand at all times to handle the great crowds.

Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

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With Winifred Westover

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"A good, snappy melodrama"–N. Y. Morning Telegraph.

"Unusual and off the beaten track"—Film Daily.

"Physical atmosphere is compelling, romance is well emphasized. With such a title and cast, no reason why any exhibitor should not make money"–Motion Picture News.

A Wistaria Production

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

This is the story of a mighty love and a strong man's bravery and final renunciation. The story of a man who fought like blue blazes to save a girl's life at the risk of his own; who whipped and ousted her father's enemy and then gave the girl to the other man.

MONROE SALISBURY at his strongest and best—an appealing player with a great following all over the country. WALTER LAW properly villainous and fear-inspiring. MARIA DRAGA AND LURA ANSON in two fine and convincing roles and JACCARD, the director, rushing his story forward to the climax of the greatest fight between men we have ever seen on the screen.

And the best production that has gone out to make the reputation of the Pacific Studios, at San Mateo.

A West Coast Films Corp. Production

Directed by
Jacgues Jaccard
and James Colwell

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

QUALITY IN PRODUCTION

is hardly more important to the exhibitor than QUALITY and ECONOMY in DISTRIBUTION

IN announcing our distributing plan we do so with the fixed determination to achieve, at all times, Quality in both our Production and Distributing activities.

WE are rapidly establishing Exchanges through the medium of "Territorial Partners," and a complete list is soon to be announced.

EACH Territorial Partner will be a man of the highest standing and integrity who has, through consistent past performance, earned the respect and confidence of the Exhibitors in his particular territory, and who will be fully qualified to serve them with PREFERRED PICTURES.

ONLY pictures which will measure up to a high standard will appear on our schedule and the function of distributing these productions will be handled in an equitable and dignified manner.

THERE are still a few territories available to men who can offer us the high type of representation required of our "Territorial Partners."

AL LICHTMAN CORPORATION

576 5th Avenue, New York City

AL LICHTMAN
President

B. P. SCHULBERG
Vice-President

J. G. BACHMANN
Treasurer

OUR FIRST PRODUCTION

B. P. Schulberg

presents

"RICH MEN'S WIVES"

By

Agnes Christine Johnson and Frank Dazey

Directed by

GASNIER

With

A *truly* ALL-STAR Cast:

HOUSE PETERS
ROSEMARY THEBY
MYRTLE STEDMAN
LITTLE RICHARD HEADRICK
CAROL HALLOWAY
CLAIRE WINDSOR
GASTON GLASS
CHARLES CLARY
MARTHA MATTOX

All of which speaks for itself

Produced by

PREFERRED PICTURES, INC.

Distributed by

AL LICHTMAN CORPORATION

576 5th Avenue, New York City

AL LICHTMAN
President

B. P. SCHULBERG
Vice-President

J. G. BACHMANN
Treasurer

Charlotte Greenwood and Master Gabriel stars of "Letty Pepper"

The Duval Sisters in the "Hotel Mouse" rehearsing some steps

Scenes from "The Green Goddess"

Bertram Peacock and Olga Cook, stars of "Blossom Time" sing to the animals

Frances White star of "The Hotel Mouse"

Eddie Cantor star of "Make It Snappy" at home

Arturo Bernardi internationally known Protean Artist Vaudeville Headliner

"Tangerine" Girls pose for Tornello, famous photographer

Going Like a House Afire!

Mopping up everywhere—Get aboard this slashing novelty—More concentrated box-office "pull" than an ordinary feature—Names galore, bits of drama and comedy—intimate "shots" of the greatest stars of the show world at work and play—

Book It! Boost It!

Imagine, Mr. Showman, what these names mean in box-office value—They command audiences of millions!—Here's your chance to play 'em all in one rousing single reel packed to the hilt with novelty—

If you don't book Starland Review you'll muff the grandest single reeler on the market!

Special one sheets to put it across.

R-C PICTURES
REG. U.S. PAT. OFF.

BOOK NOW

Through Your Nearest R-C Exchange

Now Playing All the Best Houses.

STARLAND REVUE

R-C PICTURES

Mebbe You Hate Your Mother-in-Law But You'll Love

BUSTER KEATON

in his latest First National Fun Maker

"My Wife's Relations"

It's not only a Fun Maker but a Money Maker, as is every one of the Keaton comedies—exhibitors everywhere are playing them up as the feature of their programs. Don't miss

"THE PLAYHOUSE" **"THE PALEFACE"**
"THE BOAT" **"THE COPS"**

Released on the Open Market

Presented by Joseph M. Schenck; Written and Directed by Buster Keaton and Eddie Cline.

First National Attractions

FIRST NATIONAL PICTURES

Every Show Is a Good Show When Keaton Heads the Bill!

"Barthelmess Scores

Throngs jam big New York Strand to see "Sonny," star's third picture for First National. Crowds laugh and cry and thrill to the tremendous power of the story and the marvelous interpretation—one of the biggest successes of all time.

Inspiration Pictures, Inc.
Charles H. Duell, president,

presents

RICHARD BARTHELMESS
IN "SONNY"

From the play by George V. Hobart; Screen Adaptation by Frances Marion and Henry King; Directed by HENRY KING.

A First National Attraction

Play Up "Our Dick"—His Box

Biggest Hit of Career"

New York Morning Telegraph.

Critics proclaim "Sonny" Richard Barthelmess' greatest work and his most appealing picture. Read what they say:

RICHARD BARTHELMESS LIVES HIS ROLES

"Barthelmess plays human beings. He lives his roles and throws into them real sincerity. The public hails with delight the straight thinking, straight acting young American as Barthelmess plays him."—*New York Mail.*

STAR DOES HIS BEST WORK IN PICTURE

"A worth-while picture. Mr. Barthelmess does some of his best work."—*New York Times.*

BARTHELMESS BEST ACTOR ON SCREEN

"Richard Barthelmess continues to be just about the best actor on the screen."—*New York Tribune.*

IT WILL LINGER IN THE MEMORY

"A rare film flower, more stirring than Flanders' poppies, for it is the expression of a personality. Barthelmess does the finest work he ever performed. A gleam-piece of work, a feature shattering prevailing standards. A picture that will linger in the memory."—*New York Herald.*

APPEALING FILM; SPLENDID ACTING

"Big magnetism—Barthelmess does the double role with splendid acting and a sure and subtle sense. A most finished performance, and a picture tenderly appealing. A superior film."—*New York Sun.*

MARVELOUS ACTING; ABSORBING STORY

"A story truly human and realistic—absorbing, played in a marvelous way by Barthelmess. It is unusual and genuine."—*New York Evening Telegram.*

YOU CAN'T AFFORD TO MISS THIS ONE

"No Barthelmess fan can afford to miss it."—*New York Globe.*

ONE OF THE BEST PLAYS IN MONTHS

"One of the best plays seen in a month of Sundays—a succession of thrills, smiles and tears."—*New York Journal.*

BARTHELMESS IN HIS MOST APPEALING FILM

"We have not seen a more perfectly poised and effective single performance in months. Barthelmess appears in his most appealing moods. There is a sincerity in his work no real lover of the better things of the screen can fail to feel. He did no better work in 'Tol'able David' than here. What more can we say?"—*New York World.*

BIGGEST HIT OF HIS CAREER

"Barthelmess is scoring the biggest hit of his career in this highly entertaining play. He brings tears and laughter. He holds his audience in the hollow of his hand. A picture that ranks high on the list of cinema achievements—a drama thoroughly worth while in every respect, the finest Barthelmess has done."—*New York Morning Telegraph.*

There'll be a Franchise everywhere

Office Value Grows Daily!

FOR THE COMING YEAR

we will release

60 *to* 70

WATCH WAIT

for our

SENSATIONAL ANNOUNCEMENT EARLY IN JUNE

A line up to suit the times
Selected by the biggest Exhibitors in America.

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 10
1922

The Real Trouble With Business

THROUGH the settling down process that is slowly but surely making headway in the moving picture industry, attention is being centered on the reasons for money losses and other non-necessities. A man who knows the business as well as any man in our industry and whose experience as an exhibitor has given him a clear view of conditions, made the following analysis during the present week. We present it without exact quotation but in keeping with the facts.

During the current season there have been presented to the trade some seven hundred feature productions. Of these the generous estimate for absolute big successes is five per cent., or thirty-five productions. Take all the really great pictures that have yielded revenue to producer and exhibitor and add them together and the list won't reach this total, but for the sake of fair figuring thirty-five will serve.

Of the remaining six hundred and sixty-five productions some three hundred and sixty-five could be called failures. The remaining three hundred can be termed average pictures, and upon these average pictures the public patronage has been sought.

These three hundred average productions have cost from two to three times more than they should cost in view of their drawing power and their entertainment value. They have been of the type which would not entirely alienate audiences, and yet were not good enough, considering their cost, to set the great public in a frame of mind to care whether they saw more of them or not.

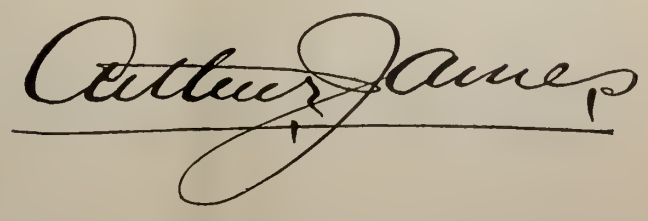
With this situation what is the plain remedy, the real cure for picture conditions? The question answers itself in a sentence. Our average pictures must have greater entertainment value and they must be produced at figures within the range of sane financing. Good pictures, satisfactory pictures, pictures that will please, entertain and even delight the public can be made handsomely for sums slightly in excess of $40,000 each for the negative cost. There are producers who are doing it and doing it well.

If these productions can be made they should be made at these prices, and this would permit proper advertising, adequate exploitation and rental prices that would enable the exhibitor to pay his fancy prices for the really fancy box office successes as they come along. This situation seems so easy of solution that it is surprising that so few in the business realize it.

Public apathy is due without doubt to the lack of novelty and entertainment value of the average "fair" picture. For this product the exhibitor should not be asked to pay heavy rentals. He can't make heavy money with these pictures. He can fairly be asked a stiff price if the picture will earn it. The big earning pictures, as has been pointed out, are so relatively few in number that the average picture condition looms as the real problem.

Give our public more entertainment in our average pictures, at a reasonable manufacturing cost, and the half empty theatres will fill up, the box office will take on weight, the gloom will depart from the face of the manager and the business in general will take on the ruddy cheeks of health and the sparkling eyes of success.

It isn't Hollywood scandals, it isn't the reformers bellowing, it isn't the stupid censors, it's just poor average entertainment and too much money for it, that's the trouble with the moving picture business.



No Organization Politics to Occupy Time of North Carolina Convention

THE annual convention of the North Carolina M. P. T. O. will spend little time in arguments relative to wrangles affecting the national organization, it is learned from President Percy W. Wells and Secretary H. B. Varner. These North Carolina officials believe that the only kind of a convention that can benefit the members of the organization will be one filled with constructive talks on various aspects of the theatre business as a whole.

Secretary Varner announces that he has invited Will H. Hays to meet with the North Carolina exhibitors. Walter Murphy, former speaker of the N. C. House of Representatives, and A. Turner Grant, minority leader, both staunch friends of the industry who did valiant service during the last censorship fight in Raleigh, will attend.

Max W. Bryant, of the Palmetto Theatre, Rock Hill, S. C., will be asked to speak on "The Radiophone in the Theatre." Mr. Bryant was the first exhibitor to install an outfit in his theatre in the South, and will have one installed in the convention hall for inspection and tests.

Annual election of officers will be taken up on the last day of the convention. It is rumored that both President Wells and Secretary Varner are anxious to retire, after eight years' continuous service, and turn the responsibilities of the organization over to someone else.

Georgia Exhibitors Remain Independent

Already sixty-three Georgia exhibitors have pledged the membership and attendance at the first meeting of the Georgia Amusement Protective Association to be held at the Ansley Hotel, Atlanta, June 5. A whirlwind campaign is being conducted, Joe Burton, Toccoa, Ga., covering Northern Georgia, and R. J. Edenfield, of Augusta, campaigning Southern Georgia with gratifying results. At least thirty-five more members will be enrolled before the date of the convention, it is expected.

It is a foregone conclusion that the Georgia organization will remain independent, so far as a possible affiliation with the now existing national organization is concerned, since Willard Patterson and Miss Anna Eugene Aiken, both of whom are very bitter against the tactics of the recent Washington convention, are reported to be leading spirits in the new organization.

A Joke Misunderstood

Jawitz Pictures Corporation requests MOVING PICTURE WORLD to announce that no print of "Dante's Inferno" was burned recently at the Royal Theatre, Hackensack, N. J. Exception is taken to the headline, "Exhibitors Beware," which was intended as a humorous headline based on the thought that the inferno was so hot it burned the film.

Foreclose Mortgage

Judgment in a mortgage action brought some time ago by the Bryson Estate against Loew's Ottawa Theatre, Ottawa, was foreclosed at the Ottawa court house on May 25. The amount of principal owing to the Bryson Estate was shown to be $150,000, and unpaid interest amounted to $4,500. Though the mortgage has been legally foreclosed, the Loew interests have been allowed five weeks' grace in which to redeem the mortgage.

Sourwine Sold

A long contest over possession of the Sourwine Theatre at Brazil, Ind., ended this week when the Brazil Theatres Company, composed of S. M. Grimes, Robert Kidd and Mrs. A. D. Davis, sold their lease and equipment to Dr. T. A. Walsh, of the Citizens' Theatre Company. With the selling of the lease the Brazil company will retire from business.

Decision July 6

The Appellate Division of the Supreme Court, New York State, will render its opinion on July 6 in connection with the action brought some little time ago by Pathe Exchange, Inc., against the New York State Motion Picture Commission, relative to the latter's right to censor news weeklies. The court has just adjourned to reconvene on July 6 in Albany.

Ernest Shipman Buys Ultra Interests of Luporini Brothers

The large financial interest held by Luporini Brothers in the productions and studio activities of the Ultra company of Rome, has been purchased by Ernest Shipman, who will now hold an equal interest with Dr. Francesco Stame, the president.

The contracts cover a series of productions based on the novels of F. Marion Crawford. The first story, "Sant Ilario," has been completed by Henry Kolker and arrangement will be made for a fall release.

The contract calls for an average of four productions a year for a five-year period, and carries exclusive control of all American or Italian film activities in Italy in which either the Ultra or Ernest Shipman are concerned. Mr. Shipman has retained an interest in the Italian Biblical spectacle, "After Six Days," which will be exploited by Weiss Brothers.

Riccardo Pizzi, banker of Rome and financially interested in a number of Italian producing units, represented the Ultra and other interests in negotiating these deals with Ernest Shipman.

THREE FIGURES IN FILM DEAL

Ernest Shipman (center), purchaser of an interest in Ultra Company equal to that of Dr. Francesco Stame, President (right), Riccardo Pizzi (left) represented Ultra in deal

Georgia Exhibitors Expect to Secede; Sen. Walker Testimonial Set for June 19

THE second step toward formation of a confederation of independent exhibitors is expected to be taken at the annual meeting of the Georgia theatre owners in Atlanta next week. Developments at the national convention intimated that the Georgia exhibitors, led by Willard C. Patterson, would withdraw from the M. P. T. O. A. and ally them in a co-operative way with the New York State organization headed by Charles L. O'Reilly.

The southern contingent is said to be ready to revolt and reports from there agree that the Atlanta meeting will go a long way toward definitely establishing the status of the M. P. T. O. A. Patterson and his followers issued an ultimatum at the Washington convention. They had vainly sought to be heard during the discussion on election of officers, but this privilege was denied them. In reply to the convention chairman's statement that "we are through with Georgia," Patterson in no uncertain terms responded, "Yes, you said it; you are through with Georgia."

During the past month the movement for the organization of a confederation has been carried on determinedly through the South. That a bitter battle will ensue when the convention opens is certain. While Patterson ranks as a power among exhibitors in his territory, the M. P. T. O. A. has not been wasting time and that organization will be well represented at the convention. It is said that in the event the organization withdraws, the M. P. T. O. A. will take up the situation and endeavor to organize a new association similar to the one that it vainly sought to establish in the Empire State last week.

Important Month

This month promises to be an even more important one than May, for the reason that many exhibitor conventions have been called. The New Jersey M. P. T. O. A. will hold its annual convention at Lake Hopatcong on June 21, 22, 23 and 24. That a record attendance will be on hand is certain. The committee, headed by Henry P. Nelson of the Capitol Theatre, Elizabeth, N. J., is sparing no effort to make the convention the greatest ever held under that organization's auspices.

On June 11 and 12 the annual convention of the Motion Picture Theatre Owners of North Carolina will be held. What develops at the Atlanta convention next week will largely be responsible for the action that will be taken at the North Carolina sessions. The North Carolina organization, although it lined up with the organization followers at the national convention, is acting slowly and in harmony with other southern states, which seems agreed that some definite step toward ridding the M. P. T. O. A. of politics is necessary.

The M. P. T. O. A. committee that will meet Will H. Hays late this month got together in New York this week. This committee has a number of important matters under consideration and these will all be presented to Mr. Hays. It is certain that the conferences with the producers and distributors executive will last at least ten days. Among the questions that will come up for consideration at these conferences will be the matter of uniform contracts, lower film rentals, elimination of the road show policy and enlistment of the producing and distributing forces in the fight against the music tax.

It is proposed, too, to effect the organization of a committee representative of the exhibitors and producers and distributors for the arbitration of differences between the two. However, it is known that the M. P. T. O. A. will take no definite stand on any mutual agreement until after its committee has had time to report to the various state organizations.

At its regular weekly meeting at Hotel Astor on Wednesday, May 31, the Theatre Owners Chamber of Commerce, embracing 250 theatre owners operating more than 750 houses in the metropolitan district, voted to secede from the Motion Picture Theatre Owners of America. At the same time officials of that association denied the statement of the M. P. T. O. A. that the T. O. C. C. " "was never affiliated with the national organization." These pointed out that Mr. Cohen himself was a member of the organization, and incidentally the constitution of the T. O. C. C. specifically stated that no theatre owner was eligible unless he was a member of the State M. P. T. O. A.

The move whereby the T. O. C. C. divorced itself entirely from the M. P. T. O. A. did not come as a surprise. In fact, this action was decided upon several weeks ago. Already a committee of this organization has conferred with Mr. Hays and the two are working on effecting certain important changes in New York State.

The New York State organization will hold a convention within a few weeks. It is expected that this meeting will be held in Rochester and that at that time the M. P. T. O. A. of New York will officially repudiate the national organization and affiliate with the co-operative confederation that is expected to be born as a consequence of the Georgia convention next week.

Dinner to Walker

Meanwhile exhibitors not only in New York but throughout the country are focussing their attention on the testimonial dinner that will be tendered Senator James J. Walker by the Theatre Owners Chamber of Commerce at the Plaza Hotel in New York on June 19. It had originally been decided to hold this testimonial at the Ritz on June 12, but owing to the unexpected record-breaking request for tickets from out-of-town exhibitors, who are desirous of paying their respects to the popular counsel, it was deemed advisable to change the date. The change to the Plaza was necessary in order to accommodate all who are desirous of attending the dinner, which promises to be one of the most brilliant affairs held under the auspices of any exhibitor organization.

In addition to all the important figures in the motion picture world, some of the most prominent and distinguished officials of the city, state and nation will be on hand to pay tribute to the senator.

Augustus Thomas will be the toastmaster. The speakers announced this week are as follows: Ex-Governor of New York "Al" Smith, Mayor John F. Hylan of New York City, United States Senator James W. Wadsworth, Jr.; Charles M. Schwab, Edward F. Albee, Raymond Hitchcock and Will H. Hays.

Among the important guests will be Sam Harris, George M. Cohan, Rabbi Silverman, Archbishop Hayes, Edward M. Bowes, Joseph Levenson, Police Commissioner Richard E. Enright, Deputy Commissioner Dr. Harriss and the Hon. Murray T. Hulburt.

MEET JOBYNA RULSTON

Se has been selected to play opposite Paul Parrott in Hal Roach-Pathe Comedies. Jobyna says she would have liked to enter the moving picture golf tournament at Oak Ridge, described on page 546

Daylight Saving Dying in Washington; People Against Any Changing of Time

WASHINGTON, D. C., is all wrought up over the new form of daylight saving which it is trying out. Failing to secure legislation advancing the clock an hour, the city on May 15 inaugurated its own system of daylight saving by beginning and ending business an hour earlier than usual. All the government departments and practically all the stores went on the new time, but the amusement enterprises were solidly against the scheme and made no change in their hours.

As a result of this failure to secure 100 per cent. daylight saving, Washington is going to bed at the same time as usual but getting up an hour earlier, much to its disgust. The scheme showed signs of failing almost as soon as it was started, for the stores found that little or no business was transacted between 8 and 9 in the morning while the usual late afternoon rush persisted.

After a week of operation on the new hours most of the stores gave them up, street car companies returned to their usual schedules and the daylight saving hours are observed only by the government departments. It is considered probable, also, that the government too will rescind its daylight saving order in a short time.

Washington is almost universally against the new plan of daylight saving. A vote taken by one of the local newspapers showed 4,893 against and only 485 in favor of the plan. The same vote showed 3,462 against any form of daylight saving and 1,474 in favor of turning the clocks forward. Harry M. Crandall is issuing ballots at his several theatres on which the people can register their opinions on daylight saving.

Gilson Willets Dies in Los Angeles Hotel

The death of Gilson Willets, Pathe production manager, in Los Angeles on May 25, is announced in a telegram received by General Manager Elmer Pearson at the Pathe home office. The news was not entirely unexpected, as Mr. Willets had been operated on five weeks ago for cancer of the stomach and during the last three weeks his condition had grown steadily more grave. The operation was at the Clara Barton Hospital, Los Angeles, on April 18. As soon as could be safely done, the patient was moved back to his Los Angeles hotel, where his death occurred.

"The loss to Pathe is very great," said Mr. Pearson, "and not less so to the entire motion picture industry, for Mr. Willets' knowledge, experience and untiring energy were consistently exerted on behalf of better pictures."

Gilson Willets had been at the head of the Pathe Scenario Department since 1916, and was the author of several very successful serials and feature pictures. About a year and a half ago he was advanced to the post of production manager.

Lyric in Cincinnati Becomes Fox Theatre

Announcement is made this week of a deal whereby the Fox Film Corporation of New York City acquires the Lyric Theatre property on Vine street, north of Fifth street, Cincinnati, for a sum reputed to be $850,000, and intends to remodel the theatre proper.

The company is to spend $350,000 in the erection of a new auditorium in the building, which is a modern seven-story structure. C. Howard Crane, Detroit architect, will plan for the remodeling work, and it is expected the new picture house will be ready for use by October 1. At present, Fox films are being showed at the Lyric. It was stated Cincinnatians who will invest capital in the new enterprise are Jerome Jackson, I. W. McMahan, Frank W. Huss, John J. Huss, Julius Feibelman, Jesse McClain, Charles J. Heckle and Edwards Ritchie, all of whom were interested in the old Lyric company.

Bankruptcy Proceedings Sought by Creditors of Allen Theatres, Toronto

AN action asking for bankruptcy proceedings and for the appointment of a trustee of the assets of the company was brought before Justice Fisher in the civil court at Osgoode Hall, Toronto, on May 26, by James W. Bain, K. C., appearing for several important creditors of Allen Theatres, Ltd., Toronto. A ruling was, in effect, that if an affidavit were filed that the debtors were solvent and the amounts due were paid, the order would not issue; otherwise, the order was to issue and G. T. Clarkson was named to be the trustee.

Allen Theatres has submitted to Mr. Clarkson for the consideration of the creditors of the company a proposal for extension of time for the payment of its debts. It is proposed by J. J. Allen, vice-president of the company, and S. Sternberg, secretary, that the creditors agree to accept payments of amounts due in such proportions and at such times as a committee, appointed for the purpose, shall decide, the committee being empowered to impose conditions relative to the operation of the whole business and to borrow money for that purpose.

Surplus of $264,325

A statement submitted by the company shows direct liabilities of $392,031.09; preferred claims of $65,709.79; secured claims including $250,380 of the bank, mortgages of $168,700, and shares in subsidiary companies of $254,100. The total liabilities are placed at $687,293 and it is stated that there is a nominal surplus of $264,325.06.

The personal assignment of Jule and J. J. Allen consists largely of the turning over for the benefit of creditors of 200,000 shares of common sotck of no par value of Allen Theatres. Further court judgments against Allen Theatres at Toronto include one of $27,332 in favor of the General Building Corporation and another of $3,356 for W. P. Ludd.

Announcement has been made that Bernard Allen, president of Allen Enterprises, has left for Hot Springs, Ark., for an extended stay. Mr. Allen, who is the father of Jule and J. J. Allen, had been in Winnipeg for the past five months.

VICTOR M. SHAPIRO

Whose activities in the Pathe home office organization have been broadened by the combination, under his management, of the publicity and exploitation departments, heretofore conducted separately

Bromley and Becker Buy St. Louis Film Exchange

Samuel Bromley, who is interested in several St. Louis picture houses, and Charles Becker, an attorney, purchased the physical assets of the Independent Film Company of Missouri at the sale last week to satisfy $528 in federal film rental taxes and $22 in penalities. They paid a sum sufficient to satisfy the full amount.

Becker said that Bromley and he are considering opening a new independent film company. He said that they will not use the name of the Independent Film Company, which is incorporated. Bromley and Becker did not assume the liabilities of the company or take over other than the actual physical assets, such as films, office fixtures, etc.

Lichtman and Schulberg Merge Interests in New Producing-Distributing Company

AN ambition of many years' standing was realized when Al Lichtman and Ben Schulberg announced the formation of a new producing and distributing organization. Away back in the days when the "infant" industry was very much an infant, these two men, then comparatively unknown, expressed the hope that some day they would be partners in their own company and headed for big things. The Al Lichtman Corporation and Preferred Pictures, Inc., spell the fruition of their hopes.

Mr. Lichtman is to be at the head of the distributing organization which bears his name, while Mr. Schulberg will direct all matters having to do with production and the activities of Preferred Pictures, Inc.

J. G. Bachmann, a lifelong friend of both Mr. Lichtman and Mr. Schulberg, is treasurer of both companies. Mr. Bachmann has been the partner of Mr. Schulberg in the production of the Katherine MacDonald pictures. Prior to this association he was a certified public accountant devoting most of his time to motion picture interests.

Preferred Pictures are to be produced in the Louis B. Mayer Studios and Mr. Schulberg has permanently located in Los Angeles in order to maintain his personal supervision over all production activities. Work has already been started on the first release of the new organization, "Rich Men's Wives," an original story by Frank Dazey and Agnes Christine Johnson, writers who need no introduction to the industry. This is the first of a series of Gasnier "Special Box-Office Attractions" which are to be filmed by the producer of "Kismet" and other great productions.

Some of the subsequent releases already aranged for are "Ching Ching Chinaman" by Wilbur Daniel Steele, the prize short story of 1917; "Are You a Failure," written especially for the screen by Larry Evans, and also to be produced as a stage play in the near future; "A Bird in a Gilded Cage," based on the famous old song of that name, adapted by Arthur J. Lamb; "Poor Men's Wives," which is a sequel to "Rich Men's Wives" and combines humor and pathos; "When a Woman Marries," an engrossing picturization of a present-day life and its manifold problems.

To Market Others

The Al Lichtman Corporation will not confine its activities to the present product of Preferred Pictures alone, but will also market productions of other producers and is in the market to distribute any pictures that will merit a place on its schedule.

After weeks of consideration as to the most effective method of distribution and after a thorough canvass of the market, it was decided that the plan of establishing Al Lichtman exchanges with territorial partners should prove the most economical and desirable, both from the viewpoint of the company and the exhibitors.

The territorial partners are in every instance men of integrity, high standing and extensive experience, and possessed of intimate knowledge of the problems of every theatre owner in their respective districts. Many of them also operate some of the finest theatres in the country and will give each Al Lichtman production a representative presentation, coupled with exploitation commensurate with its quality.

Success Depends On Quality

"We know from many years' experience," says Mr. Lichtman, "that promises do not pay rent and that without the good will of all the exhibitors, and in fact the whole industry, no enterprise can succeed. In plain unadulterated English, the success of our plan depends entirely upon our ability to deliver the goods."

The personalities of the two men back of this new enterprise are so well-known as to make it almost superfluous to more than briefly sketch their careers in the film business. Al Lichtman and Ben Schulberg have both been in the business about fifteen years.

Mr. Lichtman was sales manager for the Famous Players Film Company at the time that company was organized and later organized the Alco Company of which Metro became its successor. He engineered the merger which enable Famous Players-Lasky to gain control of Paramount Pictures Corporation. With Walter E. Greene he organized the Artcraft Company for Famous Players, which subsequently was merged with Paramount, and re-organized and standardized the consolidated exchanges.

In January, 1921, he resigned, intending to engage in business for himself, but instead accepted a proposition to manage the distribution of Associated Producers. He remained with that organization until he worked out an amalgamation of that company with Associated First National.

Mr. Schulberg, coming from the journalistic field, first connected with a trade paper and shortly thereafter became associated with the Rex company of which Edwin S. Porter (who has been termed "the father of the photoplay") was the producing head. Mr. Schulberg wrote many of the scenarios for the Rex company, and all of the advertising and publicity.

When the Famous Players Film Company was organized by Adolph Zukor, Edwin S. Porter and Daniel Frohman, Mr. Schulberg transferred his activities to that company.

When Hiram Abrams was elected president of Paramount, Mr. Schulberg was appointed its general manager, resigning in 1918, and with Mr. Abrams planned the formation of United Artists. Later he formed a company known as the Preferred Pictures Corporation, to produce the Katherine MacDonald pictures and is still the head of this successful venture. The Katherine MacDonald pictures are being distributed by Associated First National so really, Preferred Pictures is not a new company. It is merely expanding its activities.

AL LICHTMAN

B. P. SCHULBERG

Fox Begins Important European Trip; To Be Away Three Months; Announces His Coming Specials

WILLIAM FOX sailed last week for a three months' stay in Europe. The trip will be a combination of pleasure and business. Shortly after his arrival in England he will sit in a series of conferences with his director, Harry Millarde, and A. S. M. Hutchinson, author of "If Winter Comes." Under Mr. Fox's supervision will be perfected details of the scenario and the filming of the photoplay made from that popular novel, the production of which will be staged by Mr. Millarde in England.

Mr. Fox will visit Italy to confer at his studios in Rome with J. Gordon Edwards, who has been in Europe more than a year producing pictures. In Rome Mr. Fox will review "The Shepherd King," which Edwards has just completed filming in Palestine and Egypt. While in Italy the producer will lay plans for further high-class productions to be made against the background of Italy, Greece and other European countries.

England, France, Belgium, Germany, Switzerland, Italy, Hungary and Austria will be visited. Mr. Fox has appointments with dramatic authors and writers throughout Europe and expects to bring back to America much new material to be produced here during the next winter. He will meet at designated points various of his European production units and arrange plans for continuation of the work, begun over a year ago, of European production under American directorial and executive command.

Leases Third Theatre

Before sailing Mr. Fox announced that in addition to having leased the Apollo and Lyric Theatres, in this city, where two of his pictures are now playing, he has secured the Forty-fourth Street Theatre, where, beginning August 15, he will present his special picture, "Monte Cristo," for a limited season in New York.

He also made public a list of major productions which he will release during the coming season. In addition to the attractions now playing or announced for New York showings—"Silver Wings," "Nero" and "Monte Cristo"—the list includes the following big pictures or specials: "The Fast Mail," based on Lincoln J. Carter's stage thriller; "A Fool There Was," staged by Emmett J. Flynn, founded on Porter Emerson Browne's stage play which was inspired by Kipling's poem, "The Vampire," directed by Emmett J. Flynn in California; "Lights of New York," a screen novelty directed by Charles J. Brabin; "My Friend the Devil," staged by Harry Millarde and based on George Ohnet's novel, "Dr. Rameau"; "A Little Child Shall Lead Them," directed by J. Searle Dawley, and "The Town That Forgot God," an American family play directed by Harry Millarde.

There will be several more big productions released in the middle of the season, after January 1. Among them will be: "If Winter Comes," produced in England, and "The Shepherd King," produced in Palestine.

The Screen as an Educator

The Commonwealth Fund of New York, which grants various sums of money for research work, has allotted $10,000 to Dr. Frank N. Freeman, of the University of Chicago, for an investigation into the potentialities of the motion picture in the education of children. Dr. Freeman's title is professor of educational philosophy. Experimental work now is going on at the University of Chicago, the University of Illinois and in at least two cities where there are large school systems.

Paramount Steadily Enlarges Its Accessories Department

"If it's worth running, it's worth advertising" is the slogan recently adopted by Paramount's advertising accessories department, by way of emphasizing the importance with which that department is now regarded in the sales organization of that company. Some time ago suggestions were asked for throughout the various exchanges and the slogan which eventually was chosen was created by Roy Davis, accessories manager at the Pittsburgh exchange.

For some time R. S. Kent has been paying a great deal of attention to the matter of improving the Paramount accessories and the system for their distribution. The department has been placed upon a systematic basis whereby waste has been eliminated and energy has been directed to the improvement of the entire line.

The department has been placed under the jurisdiction of the Division of Exploitation, of which Claud Saunders is director, and Mr. Saunders gives his personal attention to the creation of the ideas to be incorporated in the accessories. J. Albert Thorn has charge of the making of all the sketches and finished art work, together with the supervision of their manufacture, while Mel Shauer has the responsibility of the selling and distribution. Under Mr. Shauer's supervision the distribution has been standardized, with an accessories manager functioning in each of the branch exchanges.

Many Reservations Force Postponment of Walker Dinner

So many have been the reservations from the industry for the dinner which will be tendered Senator James J. Walker by the New York Theatre Owners' Chamber of Commerce that the committee has been obliged to cancel the date originally set for Wednesday, June 14, at the Ritz Carlton Hotel, to more spacious quarters of the Plaza Hotel, for the evening of Monday, June 19, which, incidentally, is the senator's birthday.

The insistence from other organizations and associations to participate in this testimonial, has made it necessary to form an honorary committee, the heads of various organizations desiring to participate. The names of this committee will be made public next week.

Speakers expected are ex-Governor Al Smith, Senator James W. Wadsworth, Jr., Mayor John F. Hylan, Will H. Hays, Charles M. Schwab, Augustus Thomas, E. F. Albee and Raymond Hitchcock.

Government Officials See Initial Industrial Films

A number of high officials of the Department of Commerce and the Interior Department were present at a private showing on May 25 of the first two industrial films made under the auspices of the United States Government. The films were made for the purpose of exploiting American industries abroad and for educational purposes throughout this country as well as foreign countries.

The two films exhibited showed, respectively, "The Making of an Electric Meter" and "The Making of a Watch." They cost about $10,000 each, the entire expense being borne by the manufacturers of the commodities portrayed, and the only cost to the government was approximately $200 for the traveling expenses of the Department of Commerce's official who superintended their production. The department has two more films in the course of production.

S. R. Kent Makes More Changes in Sales Body

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announces the following appointments in the Paramount sales organization:

J. E. Fontaine, formerly office manager at the Pittsburgh Exchange, has been appointed branch manager at Cleveland, succeeding P. A. Bloch, who has been transferred to the position of branch manager at Philadelphia.

B. Wachansy succeeds Mr. Fontaine as office manager at Pittsburgh.

Italians Will Make Another Try to Gain Prestige in American Market

By W. STEPHEN BUSH

Rome, May 15, 1922.

HERE is a question which ought to interest every branch of the industry: Will there be American production centres in Italy in the near or distant future? The question is suggested by my experiences and observations here. I have heretofore told about at least two producer-distributor companies which have made features and superfeatures here in and about Rome. Just now I have completed a two days' inspection of another great studio, which I understand will also make a determined bid for the American market.

A great new feature is being made there which I understand will be to some extent supervised by Americans. It is to be known as "Messalina." The studio and the grounds where the preliminary work is going on and where some of the bigger sets are making rapid progress is situated within a stone's throw of the Porta Pia and within less than a mile of the city's centre. The grounds look to be not less than fifty acres.

Producer of "Quo Vadis"

The director and owner of the establishment is Signor Guazzoni, who produced "Quo Vadis" but very little after that. I believe that under the persuasion of some Italian-American friends Mr. Guazzoni is being converted to American ideas in making motion pictures on a massive style. He has not been altogether idle since he produced his masterpiece. He has made "Jerusalem Delivered" and Cardinal Wiseman's "Fabiola" and his own version of "The Sack of Rome." None of these pictures, however, could be sold for the American market. Indeed the only attempt to sell one of them—"Fabiola"—met with no encouragement.

To lose the benefit of the American market on a big picture, such as Guazzoni likes to make, was a serious failure and it set the great Italian director thinking. Guazzoni is undoubtedly a great artist; he was a painter of note before he entered the motion picture field; he understands dramatic values and the world's literature has always been an open book to him. He was considered a master in the handling of great masses in spectacular pictures. He did not like to believe that he had lost his cunning for he is still a young man, still on the sunny side of forty. He felt he would try again and this time surpass himself.

"We Must Learn From the Americans"

It was at this juncture that he was advised by Italians who had learned something about American methods to consider the progress that had been made by the producers in the New World. "We must learn from these Americans," his advisers agreed, "If we want to regain the American market."

I am informed that the story was approved by one of the biggest producer-exhibitor companies, that the continuity was written by an American and that the ending was made to suit the American taste. When I left Rome negotiations were pending to have the aforesaid producer-distributor company send a director and one or two first-class American cameraman to assist Mr. Guazzoni. Pending the arrival of the American director and cameramen Mr. Guazzoni is going ahead with the "sets" which are nothing if not sensational to the last degree. Here the Italian director is in his proper element. Nothing less is proposed than to reproduce the great features of the Roman Forum as they existed at the time of "Messalina," who might be called the Lucretia Borgia of Paganism. The Ancient Rostra are to be reconstructed, the Temple of Fortuna often called the Temple of Vespasian, the immortal Basilica Julia, the Circus Maximus and the Temple of the Castores, mentioned in the guidebooks as the Temple of Castor and Pollux.

Emperors and Empresses in the Background

"For a classic story," said Signor Guazzoni, "this story is going to be most unconventional. It revolves around the lives and adventures of a slave and a slave girl who love each other. Great, classic, corrupt, imperial Rome furnishes the background to the story. Claudius and Messalina and all the great personages history tells of in that period are only brought in to help the spectacular parts and to create the proper environment. I have sought to present an entirely new aspect in a classic play.

"Of course I follow the great historic facts of the period—history is history and cannot be altered for the sake of dramatic effect. This does not mean that I have not striven for dramatic effects—on the contrary I have endeavored to make the spectator feel that he is witnessing a very human story with elemental appeals which transcend time and space."

"Mosaics" Were Painted

Signor Guazzoni explained with what minute care every bit of the "sets" and almost every thread of the costumes had been tested for photographic values but there is one thing I am bound to mention in conclusion as I never saw it done in any of our studios, though it seems to me that nothing can be simpler.

The mosaics on the floors of the great baths and in the palaces were painted on very thin linoleum or some such substance and when photographed looked absolutely like the marvelous originals that have delighted the thousands of tourists and sight-seers in Rome. Only the larger groups were hand painted; the smaller mosaics, for which Pomepii is so famous were done by girls with a paint pot, brushes and frames.

If the pictures made here under American direction (three of them will be released within the near future) please the American public I am sure there will be a call for more American directors and more American cameramen and more American studio electricians and more American playwrights and continuity writers. There may then be permanent American production centres in Europe but for a certain type and kind of pictures only and of these there will never be many. The effect on European production generally will be tremendous. Only those who have seen the European average production will know the good effect the American example is bound to have on the European producer. The American picture, so much maligned and persecuted at home, will enter on a career of doing good in every part of the inhabited globe.

A Monument to Censorship Stupidity

There is no place in all this world where the follies of censorship can be studied to better advantage than right here in Rome. The subject is as interesting as it is inexhaustible. Just one little glimpse today. In the Sistine Chapel of the Vatican you see Michaelangelo's great painting of "The Last Judgment." Do you know what the censor of his day said when he saw this all but completed masterpiece of the ages? He shrugged his shoulders in contempt and said that such a painting might be all right for low places and dissolute characters but should never be permitted in a sacred building. "For one thing" the censor said "there are too many naked figures on the canvas." However, the Pope overruled the censor and let the picture stand.

Now look carefully in the right hand corner of the painting. There you see a man standing among the damned, bearing the features of the censor with huge asses ears painted on either side of his face. That is the censor condemned to eternal infamy. The name of the censor is forgotten nor shall I revive it, but the guides tell the story to every visitor and it is true. We need more monuments to the stupidity of censorship. More of this anon.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE are glad to note that Senator James J. Walker has agreed to remain as general counsel for the Motion Picture Theatre Owners of New York State as well as for the Theatre Owners Chamber of Commerce. He stuck with these two organizations because, as he stated, he couldn't go back on his friends. The exhibitors of New York are to be congratulated. A hard fighter, a capable general, an influential man in public life and the affairs of government, he also is a man of heart. He likes the play better than the pay and is a tower of strength for his exhibitor associates.

The incorporation of the Chamber of Commerce is one of the first suggestions under the policy of expansion of activity which Senator Walker has made. Now that this is a fact similar bodies will be formed elsewhere. The movement is constructive, and we would like to see Senator Walker as general counsel for all of those bodies as rapidly as they are formed.

The Cry for Quality

ONE of the real problems of picture making is what to do with the poor stuff. Manufacture is so expensive that no producer can stand up under the loss of his failures and they all make a heavy percentage of pictures that are inferior. The producer-distributor, in view of this condition, sells his poor stuff by loading it on to his good pictures. If he scrapped it and sold only his good stuff he would speedily go out of business.

This condition calls for a remedy, because the trouble with our business today is that we are boring the public. Good picture customers are being turned into non-patrons because they are just plain tired of the inferior goods. The good pictures have educated the public taste. They have come to demand a quality which it is hard to supply in sufficient amounts. This demand must be fairly met if the business is to continue to appeal to the masses of the people.

The problem belongs exclusively to the producer and distributor as the source of picture supply. We have hopes that some way will be found to improve mass production. Possibly the method is a two or three picture a year schedule for a director in order to give him time to get a real story and give it careful and capable attention. Amusement cannot be machine made and last for long. There must be creative brains and sufficient time. Masterpieces never have been turned out over night or just dashed off.

We believe there is no more important problem confronting our business.

ARTHUR JAMES.

Norwegian Film Actress Visiting Here Expects to Sign An American Contract

By T. S. da PONTE

MISS ALMA HINDING, celebrated motion picture actress of Copenhagen, Denmark, recently arrived in New York on one leg of a journey around the world. She is accompanied by her husband, Hans Gade, director of theatrical productions and owner of the Scandinavian Shipping Gazette, one of the most prominent publications of its kind in the world.

Miss Hinding, who has been starred in a number of productions of the Nordisk Film Company, says she relinquished her position because of the present apathy in the industry in Scandinavia, which was brought about by the closing of the Russian market to pictures and the inability to sell films to Germany because of the rate of exchange. Miss Hinding says that those two countries formerly were the largest purchasers of Scandinavian films.

Anothe reason, Miss Hinding says, for the lack of activity in the studios of Denmark and Sweden and Norway is because American productions have gained such favor there as to supersede the domestic product.

"You Americans have gone at the picture business in such a big way—have expended money so lavishly, but still with foresight and judgment—and have made productions so much finer than those produced in other countries that you are overshadowing the efforts of producers outside your own country," Miss Hinding said.

Miss Hinding expects to return to New York in a year and make a contract with one of the foremost American firms to be starred in pictures. She is eminently fitted for the task by beauty, personality and experience. She was six years with the Nordisk Film Company and was starred in sixty roles. She and her husband left Denmark four months ago and have traveled extensively since that time. Their tour is entirely one for pleasure. On leaving New York they will tour the western part of the United States, and then go to China, India and Egypt on their jaunt around the globe.

ALMA HINDING

Ask Early Hearing of Fox Copyright Case

Early hearing of the case of Fox Film Corporation against Frederick M. Knowles, and others, involving the copyrights of Will Carleton's poems, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," was asked of the United States Supreme Court on May 29 by Otto Schlobohm, of Washington, counsel for the film company.

Advancement of the case is asked on the ground that the principle involved is of great importance to the moving picture industry. If the court refuses to advance argument on this contention, it is asked to put the case on the summary docket for the first Monday of Next October, because of the fact that arguments on both sides can be presented in less than an hour.

Movie Men Subscribe for Convention Hall

Harry M. Crandall is among the large number of Washington, D. C., business men subscribing $1,000 each toward the erection of a convention hall to meet the Capital's need for an auditorium in which can gather the many trade and other organizations which select Washington as a meeting place. The structure will have a seating capacity of 7,000 and will be ready for use probably by next spring. A. Brylawski is on the list of those subscribing $500 toward the project.

Fellow Artists Pay Last Tribute to Edward Falck

Funeral services were held Monday, May 29, for Edward Falck, one of the most beloved men of the staff under Hugo Riesenfeld at the Rivoli, Rialto and Criterion Theatres, at the Frank E. Campbell funeral parlors at 1970 Broadway, at 11 o'clock, and later at the Fresh Pond Crematorium, his fellow artists paying their last tribute with his favorite music and poems.

Mr. Falck died at his home, 127 West 82d street, Saturday evening, after a four months' illness. He is survived by Ella Falck, his widow, and two sons. Mr. Falck was born in New York on June 28, 1874. He had a distinguished career as a musician.

Cooley Defies Ban

Sheriff W. C. Spencer of Hillsborough County, Fla., announces the enforcement of all the Blue Sunday laws on the statute books, including picture shows, beginning June 11. The sheriff says he is determined to have law enforcement. His action follows complaints to Governor Hardee that Spencer was allowing open gambling and prostitution. C. D. Cooley, manager of the four theatres operated by the Consolidated Amusement Company, says they will be open as usual unless everyone connected with them is arrested.

Ban Sunday Shows

Enid, Okla. — Sunday movies were banned by a vote of almost two to one in the recent special election on the Sunday closing question. The campaign was very bitter and there were several clashes during the day, as the opposing forces brought their friends to the polls.

Balaban & Katz Take Two Ascher Theatres

Ascher's Roosevelt Theatre, Chicago, has been taken over by Balaban & Katz. It is also reported from a reliable source that Ascher's new Cincinnati house has been taken over, but the name of the new owner has not been announced.

Express Appreciation

A resolution of the Association for the Improvement of the Condition of the Poor, just issued, thanks the May Carnival Committee and all associated with it, including the motion picture industry, for the hearty support given it in the recent drive to raise funds. More than $100,000 was obtained.

Pettijohn Optimistic

"The clouds of depression have broken and the sunshine of coming prosperity is already shining through," was the message C. C. Pettijohn, personal representative of Will H. Hays, delivered to the F. I. L. M. Club of St. Louis at a luncheon in his honor at the Elks' Club last week.

Thomas Convalescing

W. A. Thomas, general manager of the Court Theatre, Auburn, Ind., and the Valentine, Defiance, Ohio, is convalescing in a Garrett, Ind., hospital from an operation for appendicitis.

Constance Divorced

Los Angeles, June 1.—Constance Talmadge was granted an interlocutory decree of divorce today from John Pialoglou, tobacco manufacturer, of New York, on grounds of mental cruelty. No answer to the suit was filed by Pialoglou.

Miss Talmadge testified that on April 5, 1921, a few months after their marriage, Pialoglou told her that he did not care to continued married life and asked her to leave their Eastern home.

Second Annual Film Golf Tournament

Hugh Success Marks Oak Ridge Contest—Moving Picture Golf Club Is Formed at Big Dinner

By FRITZ TIDDEN

Will H. Hays was among the interested spectators

THE WINNERS

Low Net (Motion Picture News Trophy and second leg on the Film Daily Cup), R. A. Morrissey, 65.

Low Gross (Warner Brothers' Trophy), Tom Moore, 87.

Low Gross Runner-Up (Moving Picture World Trophy), John C. Flinn, 87. (Tied with Moore.)

Low Net Runner-Up (Jules Mastbaum Trophy), Felix Feist, 73.

Duffer Prize, George Brown, 214.

Tom Moore was one of the out-of-town contestants. He took a cup away with him

THE Second Semi-Annual Moving Picture Golf Tournament, contested, argued and alibied at the Oak Ridge Golf Club, Tuckahoe, May 25, proved to be a tremendous success. More so than the previous one, which is saying a heaping teaspoonful, as all will realize who attended in person or by proxie last year.

Maybe they didn't apply in the right quarter, but those who had prayed for good weather were not rewarded fully. The morning was beautiful, but after luncheon it clouded up and rained at spasmodic moments all over the celluloid golfers—that is to say golfers who are in the film business. However, despite the sharp showers, the enthusiasm and ardor remained high and the rain did in no way interfere with the tournament or the good time. What's a little rain, or a deluge even, to a gen-u-wine, dyed in the wool or some other material, film golf player? Not a darn thing.

Eighty-two contestants did battle, with few casualties, and it is reported that they may be rested up by the time this appears. The rules called for an early appearance to tee off, and many of the players had not been up as bright and early since the last tournament. The first pair went off before nine o'clock, which is no moving picture hour, we have been led to believe.

From then on until about six o'clock a wide variety of golf was the feature, except for an intermission for a delicious luncheon served in the club house. Some of those who were not doing so well out on the course went around the luncheon in par, with a few birdies to their credit also. Notwithstanding a number of scores that looked like an Astor tablecloth, the golf was unusually good and a number of excellent cards were turned in. However, with some of the larger totals there were turned in a few excellent verbal alibis that knocked the listeners for a goal. The poor innocent little rain in the afternoon had to suffer for its sin of coming down, when it only meant to make the grass greener and the flowers brighter.

If there was anybody there who did not have the time of his life he must have dug a hole and buried himself. He most certainly was not in evidence.

The names of the winners of the main prizes will be found in another part of this page. Among the winners of special prizes were Eddie White, L. Abrahams, Tom Evans, Ralph Ferber, Joe Schnitzer, Courtland Smith, Arthur S. Kane, P. F. Alden, James Cron, Arthur Dillenbeck, S. B. Field, Arthur Hedley, F. A. Beach, J. Ryan, F. A. Brockell, S. J. Rollo and J. McGovern.

John C. Flinn won the Moving Picture World Cup. He was tied, scoring 87, the low gross score, with Tom Moore. In a fine spirit of sportsmanship Flinn stated he preferred to count himself loser without the customary matching of coins, thereby automatically making Moore the winner of the Warner Brothers' Trophy for low gross score. The committee in charge of prizes decided that Flinn should not go unrewarded for his fine playing so presented him with the Moving Picture World Trophy, which was to have been given for the runner up in net scores.

Then came the dinner!

At which there transpired what will probably become history!

Under an impetus of great enthusiasm a permanent organization of film golf players—THE MOVING PICTURE GOLF CLUB—was given a concrete start. Among the eighty-two diners every one signified that he intended joining. And Earl W. Hammons, president of Educational, pledged $2,000, and Harry and Abe Warner offered $1,000 to go towards the formation of the club. Felix Feist was appoint chairman of the organization committee, and you will probably hear from him shortly concerning your membership, providing you are in some way connected with the industry.

It was also decided, pending the formation of the Film Golf Club,

Jim and Wen Milligan were the golfing representatives from Moving Picture World

The Oak Ridge Golf Club House, Tuckahoe

Nat Rothstein's stance and form include a well-lighted cigarette

Arthur S. Kane swung a nasty driver, and brought in a good card

A view of part of the battleground from in front of the club house

P. D. Cochran and Carl Laemmle were members of the gallery in the afternoon

BETWEEN BUNKERS

to hold regular monthly tournaments, probably alternating between the Sound View Club at Great Neck, L. I., and the Oak Ridge Club. Arthur James, editor-in-chief of MOVING PICTURE WORLD, was appointed a committee of one to attend to the offers of prizes for these tournaments. At least twenty trophies were pledged on the spot.

Felix Feist acted as master of ceremonies, toastmaster and constantly master of repartee. Felix outdid himself, and was the direct cause of more humor and good natured fun than most of us present had enjoyed in some time. Perhaps since the dinner following last year's tournament at which Feist acted in the same capacity of toastmaster. He was so good that some of the diners forgot to eat. Fancy that.

Following the dinner Feist took charge of the distribution of prizes, of which there was at least forty. And also some comedy trophies, which were left in closed boxes and chosen by the winners in grab bag fashion. After the prizes were distributed a distinct feature of the affair took place in the screening of 1,000 feet of finely photographed film showing practically all the players in action and out, as the spirit moved, and views of the course. The Pathe Company sent out Harry D. Hardc to handle the cameras, and he did a fine piece of work. When this reel had been shown Robert E. Sherwood, moving picture editor of Life, presented his comedy classic two-reel film, recently produced, "Through Darkest Hollywood With Gun and Camera." Following came a one-reel golf film showing the players how it should have been done.

These golf tournaments, of which last week's was the second of what promises to become a series, should receive the enthusiastic support of everyone in the industry, whether a golfer or not. They do more than anything else we can think of to promote good fellowship among the men engaged in our great business, and they tend to bring into close contact men who might not get an opportunity to fraternize even though they are more or less in the same line of endeavor. The spirit is healthy.

Will H. Hays arrived on the scene of battle after luncheon. He walked around the course without playing and then left for New York, with regrets that he could not stay because he had to entrain for Pittsburgh.

Repeating our custom of last year in distributing special prizes, we have a few awards to make.

Nat Rothstein wins the second leg on the lily cup for talking the best game. He has to win three legs before he gets possession.

The Mustache Cup, for the best total score made at luncheon and dinner finished in a dead heat. Four contestants made the same number of knife and fork strokes.

The Tea and Coffee Cups, both, were won by Earl Gulick as his dogs barked the loudest of any of the combatants.

The Brimming Cup is awarded to Dainty for wielding the wickedest megaphone. Endurance counted in this match.

Walter Eberhard won two cups. One for being the most diminutive warrior and the other for replacing the most davits.

And the special trophy, the gauze, bottomless, sanitary drinking cup was won by Fred Beecroft, who sat out the best game on the side lines.

Somebody's remark last year made such a hit that it was used six times last Thursday. When these gents were asked what was their score they said they went out with Columbus in 1492 and came back with the Spirit of 1776.

There was a prize for everyone it seemed. Except the non-players. There was a number of the latter on hand, and they said there were promised a contest of some sort for prizes.

Last year Felix Feist, in making the award for the low net score, to Pat Powers, said that it was the first thing Pat had won outside of court. This year Felix had to say that Pat was not present because he was in court.

We wish Will Hays could have stayed for the dinner. There is a matter which he should settle, as chief arbiter of the industry. It is the matter concerning singing. We have always thought moving pictures embraced silence. After listening to the close harmony quartets cutting loose at the dinner we are convinced it ought to be. Hays should rule that singing by picture men is barred. It is a menace to the industry.

Art Smith is one of the greatest, if not the greatest, impersonators that ever took a vow. His impersonations of great men was so realistic as to be flabbergasting.

JOHN C. FLINN WON THE MOVING PICTURE WORLD CUP

Flinn was tied with Tom Moore for low gross score

News from the Producers

By C·S·SEWELL

Fox Super-Spectacle "Nero" Receives Unusual Praise from New York Papers

Following the premiere of the William Fox super-special production, "Nero," at the Lyric Theatre, New York City, May 22, the daily newspapers bestowed much praise on this production. For example, Don Allen in the Evening World said: "At last a super-picture worthy of its name. Even a Griffith would have been proud had he sponsored 'Nero.' If you have never seen a motion picture, go and see 'Nero;' and if you are the most blase movie fan in the world and think you have seen everything they can offer you—be sure to see 'Nero.'" Harriette Underhill, in the Tribune, says: "'Nero' is as great a picture as William Fox thinks it is. It holds you spellbound."

According to reports from the Fox organization this production receives praise from all of the New York dailies and it is stated that this is the first picture to be commended by all the papers.

This picture was supervised by an American producer, William Fox, and directed by an American director, J. Gordon Edwards, at the Fox studios in Rome, Italy. Several times on the opening night, the audience composed largely of newspaper men, magazine writers, educators, clergymen, actors, novelists and men prominent in the business world, are said to have frequently applauded the spectacular scenes.

Among those who viewed this production was Will H. Hays, who tersely said: "Tremendous—that is the only adjective I can give."

Praised On All Sides

Following are excerpts from the criticisms of the daily newspapers: Evening Telegram: "It was a spectacle such as has not been previously seen on the silvered mirror. It marks an abrupt but welcome turn from the problem plots to those which combine history with romance. Throughout its unfolding one sees the stupendous conceit of the last of the Caesars which resulted in the destruction of Rome that he might gain therefrom an inspiration to compose a new lyric. Then follows the turning of the lions loose on the helpless Christians, the revolt of the Roman armies and mob scenes wherein thousands of persons were within the scope of the camera. There are startling incidental scenes, but still stirring in their nature, such as a huge slave slaying a lion with his bare hands and rescuing his mistress, a Vivvian princess, Violet Mersereau, the heroine."

Don Allen, in the Evening World, also says of "Nero:" "Staggering in its magnificence, gripping in its story, wonderful in the handling of its mobocracy, 'Nero' comes very near standing alone—the acme of the spectacular in motion pictures—it is indeed a super-film."

Evening Mail says: "It contains some of the finest photography extant, of superb definition and sharpness of detail. Some of the scenes of the burning of Rome are magnificent."

Another Super-Photoplay

The Globe: "Another super-photoplay is with us. 'Nero,' a Fox picture filmed in Italy, is not a mere spectacle—it is a powerful drama with a theme historically accurate in the main and the enormous bewildering scenes are incidental to a rare plot. The film differs from others in its general type in that it is not bored too much by the spectacular. What there is of it in 'Nero' is remarkably well done."

The Sun: "It is probable that the sets used cost more than any other film. Massive pillars, palaces and a huge amphitheatre are among them. Then, too, they were photographed by an artist. Scene after scene passes, of almost breath taking beauty. Probably the high water mark in both beauty and thrills was reached in the mob scenes in and about the ampitheatre where the Christians were tossed to the lions. These scenes surpass Mr. Griffith at his best. Mr. Fox states he believes that 'Nero' is the climax of motion picture progress. We fully agree with him on that score. In our opinion 'Nero' is a credit to America's moving picture industry."

Evening Post: "William Fox realized the possibilities of combining the best cinematographic traits of both countries and the result is 'Nero.' No historic photodrama has ever been so smoothly told as this one. It is a joy to see how one event leads on logically to the next. No loose threads, no unwarranted distractions take away from the main motif of the story. The staging is a work of art."

Has Lavish Scenes

Evening Journal: "The outstanding feature of the photoplay is its lavish thrills. Thrills pile up as 'Nero' draws to a finish. It can't help but give a movie fan a nervously enjoyable evening."

Morning Telegraph: "William Fox has attained the superlative in spectacles. No finer interpretation of the licentious unscrupulous tyrant can be imagined. No effort or expense was spared in the selection of suitable exteriors.

Herald: "The scenes seem to be convulsed. When Rome catches fire one is surprised that the film doesn't flame into spontaneous combustion. Here J. Gordon Edwards, who has shown his skill before in handling massive settings and frantic multitudes, achieves new heights."

Digesting Picture Shows Is Sometimes a Tough Job These Days of Long Films

By AL CHRISTIE

Did you ever stop to think about the proper mastication and digestion of the varied offerings of the picture shows which you attend? Perhaps you have on occasion suffered from picture indigestion. It's a terrible thing, I assure you, to return home from a picture show and realize that something you'd partaken of hadn't agreed with you. No doubt the chef had the ingredients mixed or in the wrong order.

I have recently been asked why we have not departed, except in rare instances, from our program of making but a comparatively small number of pictures every year, and those all of the two-reel variety, or really less than two reels, for we have a limit of about 1,800 feet in which our plots must be told.

The reason is the same as that which actuates the management of big hotels in having one under-chef specialize in roasts, one in salads, one in desserts and others in various and sundry articles of food and delicacies for the jaded palate.

The viewpoint of picture patrons is often enlightening to the poor downtrodden picture producer. I recently saw a letter written to the editor of a magazine by an overfed and disgruntled picture spectator. The writer asked why pictures were so long and complained that shows seemed often to drag, later realizing that the picture witnessed had been nine reels. The writer—a woman—stated that in the time one now sees "a picture," one used to see a good feature play, a comedy, news reels, perhaps a Topics of the Day, hear some good music and still have time to get home and get the children to bed at a reasonable hour.

"Give us variety," the letter-writer asks. "Anything good may be spoiled by having too much."

I think this correspondent voiced a genuine objection—which must be in the minds of thousands of people who visit picture shows regularly. In many cases—not all by any means—the stories that producers used to tell in five reels now consume seven or eight, entertaining the patron, it is true, but leaving him too fagged out and too full of the entree course, properly to enjoy the salads and the dessert.

Personally I shall continue to offer the salad and dessert of the picture bill of fare and I'm so busy thinking up new ways to make salad in two reels that I don't care to get into competition with the other culinary specialists. Of course I maintain—with a certain amount of egotism — that the diner can't properly enjoy the other man's roast beef without my salad, but then that's only a matter of personal opinion.

New Comics Begun

The Mack Sennett short comedy units, whose product is released through First National, began filming two new laugh-makers this week, Ben Turpin and Phyllis Haver in "The Frozen Trail" and Billy Bevan and Mildred June in "Oh! Daddy."

In "East Is West"

Edward Burns, well-known juvenile lead, has been signed to play opposite Constance Talmadge in the picturization of "East is West," a First National attraction being produced on the coast.

First National Making New Film

Katherine MacDonald, who recently was acclaimed by the New York Daily News and the Chicago Tribune as the most beautiful woman in Hollywood, has begun work on her next production, "White Shoulders," which will be released in the fall as a First National attraction. The story of "White Shoulders" is by George Kibbe Turner.

J. Young Lectures

James Young, who directed "The Masquerader" and who is now engaged in the same capacity on "Omar, the Tentmaker," both of which will be released as First National attractions with Guy Bates Post as the star, recently delivered a series of lectures at the University of California on "Hamlet."

Goldwyn Officials Promise Twenty Super-Pictures for Coming Season

Goldwyn Pictures Corporation will make twenty big productions during the season of 1922. This is an official announcement from the home office of the company. It is also stated that there will be no so-called program pictures. Every one of the twenty photoplays bearing the name of Goldwyn will be a genuine super-feature. A few strong productions will not be expected to carry weaker ones, for any picture that is not good enough to stand entirely on its own merits as a powerful box-office attraction will be excluded.

The first of the new season's output will be shown to exhibitors within a few weeks. Advance prints of a number of the great pictures made for the coming season are already in the Goldwyn exchanges and more will follow. The subjects on hand, the great stories now in preparation, and the wealth of material owned by Goldwyn for future use, assure the carrying through of the policy of big pictures exclusively.

The two factors on which Goldwyn is relying, are stories of genuine power and directors with the ability to transfer them to the screen at their fullest value.

Announcement soon will be made of the first of Marshall Neilan's productions for Goldwyn. Contracts have just been closed for the motion picture rights to one of the most popular plays that has come to Broadway within the past decade. Mr. Neilan selected this particular play as ideal screen material.

Maurice Tourneur is superbly qualified to unfold the spiritual and dramatic values of Hall Caine's greatest novel and play, "The Christian," on which he is now working in England. In the Chicago Daily News $10,000 prize winner, "Broken Chains," Allen Holubar has a wonderful drama.

Another story of great heart appeal is Anzia Yezierska's portrayal of life in the Ghetto, directed by E. Mason Hopper. Rupert Hughes will be represented by two big productions in the first ten pictures ready for distribution, "Remembrance" and "The Bitterness of Sweets." R. A. Walsh is producing for his initial Goldwyn release a story of strong dramatic quality, "Captain Blackbird," by Carey Wilson.

"The Sin Flood," an adaptation of Henning Berger's "Syndafloden;" "A Blind Bargain," from the story by Barry Pain, and "Brothers Under Their Skins," by Peter B. Kyne, are among the other pictures assured for early release.

Exhibitors Laud H. Lloyd Comedies

Hal Roach, producer of the Harold Lloyd Comedies, is said to be gaining a constantly increasing prestige among exhibitors on account of the high-class of his productions. Praiseful letters from exhibitors are constantly coming to the Roach headquarters, it is stated.

Among the many prominent exhibitors who have recently written in are the manager of the Liberty Theatre, Minneapolis, Minn.; the manager of the Stockholm Theatre, Minneapolis; S. S. Crouse, of the Ideal Theatre, Bloomer, Wis.; the manager of the Ione Theatre, in Minneapolis; P. V. Hoerr, manager of the Grand Theatre, Mankato, Minn.; the manager of the Liberty, Minneapolis; the proprietors of the Penn Theatre, Minneapolis, and O. A. Lee, of the Oak Park Theatre, Minneapolis.

Selznick Revivals Show Film Stars Before They Gained Fame

Close to the end of the series of revivals Lewis J. Selznick is distributing through Select, comes "The Forbidden City" in which Norma Talmadge is the star. This revival follows the Constance Talmadge picture, "Experimental Marriage" in which Harrison Ford is leading man. Apart from their genuine interest as photoplays, Selznick says, these revivals are recalling the "start" of film-players now in the heighth of their fame.

Thomas Meighan, for instance, is Norma Talmadge's leading man in "The Forbidden City." This is the first release of the Selznick revivals in which Eugene O'Brien has not been Norma's leading man.

Sidney A. Franklin, who directed "The Forbidden City" as one of his earliest screen works, enters into the matter through the coincidence that he also directed "Smilin' Through," the newest issue of Norma Talmadge's current picture series. These items are considered of importance to showmen who play the Selznick issues as they have a direct bearing on the publicity angles of the several features.

Change Title

The title of the Renco Film Company's forthcoming production, "A Spinner in the Sun," for release by the W. W. Hodkinson Corporation, has been changed to "The Veiled Woman." The release date is July 2. The author is the late Myrtle Reed.

"Oliver Twist" Makes a Fine Impression at Initial Showing

"Oliver Twist," starring Jackie Coogan, was thrown on the screen for the first time recently. A selected audience witnessed the initial showing of this Dickens masterpiece. Among those present were Sol Lesser, Adolph Ramish, Jack Coogan, Senior and Frank Lloyd, director of the production; Arthur Bernstein, production manager for the Coogan Company, and Mike Rosenberg, of Western Pictures Exploitation Company, Hollywood.

That "Oliver Twist" will have a tremendous box-office value is the prediction of all who witnessed this initial showing. Without titles the feature runs eight reels.

According to Mr. Lesser and Mr. Ramish, the Dickens story should go down in history as one of screenland's greatest offerings. Walter Anthony has been engaged to create the titles. "Oliver Twist" will be released in the fall.

Plans to Make Mermaid Comics One of Biggest Organizations

Before leaving New York for Los Angeles recently, Jack White, head of the organization producing Mermaid Comedies for Educational, revealed through the home office of Educational Film Exchanges, Inc., some of his preliminary plans for work on the twelve Mermaid Comedies which his company is to make in the coming year. When these plans are completed and Mr. White's organization is ready to begin production work, it will be one of the biggest organizations of its kind ever built up in the industry, it is stated.

New faces will be seen in some of the Mermaids. But they will be faces well-known to motion picture comedy lovers.

There will be three or four units in the Jack White Company, but every one of the pictures of the series will be under the detailed supervision of Mr. White himself. Production work will be carried on at the United studios, where most of the 1921-1922 pictures were made. A large additional space has been taken over at these studios for the Mermaid Comedies and Hamilton Comedies. E. H. Allen will be general manager of the Jack White organization.

Leading Exhibitor Advertisers Fully Approve of "The Idea"

"The Idea," the book of advertising aids for exhibitors prepared by Howard E. Jameyson and published by the Keystone Press of Kansas City, has met with the approval of leading exhibitor advertisers of various parts of the country. It is just now being offered to the trade at large by the Keystone Press. It will be found to be a prolific source not only of advertising ideas, but to contain snappy, chatty and convincing copy that is readily adaptable for use in advertising most any kind of picture or program.

The material contained in "The Idea" sparkles with humor and is "human." It does away with the use of such worn-out superlatives as "greatest," "best," "marvelous," etc. "The Idea," as Stanley Chambers, Wichita, Kan., exhibitor, and one of the best advertisers in the business says, ought to be grabbed up by every exhibitor, big or small.

"Silver Wings" Makes a Hit

New York newspaper critics were generous in their published appreciation of "Silver Wings," the first of the many super-special productions scheduled by Fox Film Corporation for 1922-23 to be shown on Broadway. "Silver Wings," which features the famous Mary Carr and represents a master achievement in motion picture output, opened at the Apollo Theatre on May 17.

The world premiere was attended by an exclusive audience composed mainly of newspaper critics, magazine editors, well-known clergymen, educators and a large group of prominent actors and authors, whose hearty applause at the close of the showing resulted in bringing Mrs. Carr before the assemblage for a short address.

The reviews published in the New York daily press were uniformly enthusiastic.

Vignola Film to Be Finished Soon

Robert G. Vignola's ten-reel production of "When Knighthood Was in Flower," for Cosmopolitan, will, according to present plans be completed in early June. While the taking of scenes will be completed by then, the cutting and titling will take several weeks longer, after which Mr. Vignola plans to go on a long vacation and not do another production until fall.

In "When Knighthood Was in Flower," Mr. Vignola believes he has achieved the master work of his career as a director of screen productions.

Showmen Congratulate Paramount on Its Production Announcement

Paramount's big announcement in the trade press of its complete program of forty-one features for the first six months of next season with release schedule and complete information concerning every one of the productions, has been received with enthusiastic approval by leading exhibitors throughout the country, according to an announcement made this week by the company.

From all sections, from big exhibitors and small ones alike, letters have been received congratulating the company upon its line-up and the comprehensive way it has been placed before them. One of the first heard from was Fred N. Tynes, of the Columbia and Lyric Theatres, Portsmouth, Ohio, who wrote as follows: "It is without any doubt the most interesting and comprehensive piece of publicity in this line that I have ever seen, and should prove a source of great aid and genuine benefit to all exhibitors. . . . The titles of the forty-one pictures covered are most appealing and such titles as these are wonderful assets to any production and go a long way in attracting the public."

Harold B. Franklin, Shea Amusement Company, Buffalo, N. Y., wrote: "The method used by Famous Players-Lasky Corporation in announcing their forty-one pictures for next season is the most complete manner of announcing a program that has come to my notice in my many years of experience in motion pictures. It cannot help but inspire confidence in an organization that has the wonderful facilities that make it able to actually plan and complete forty-one productions of such high exceptional merit. To be able at one sitting to contract for forty-one pictures is an accomplishment thought impossble before."

Nathan Robbins, president, Robbins Amusement Co., Utica, N. Y.: "This is one of the greatest moves that any film company has ever made. It is honest, frank and straight from the shoulder, giving in detail the cast, story and everything pertaining to the picture, which allows every exhibitor an equal chance of knowing what he is buying. This knowledge also helps to put the exhibitor in a receptive mood when the salesman comes to sell these pictures."

Walter Hays, vice-president, Mitchel H. Mark Realty Corporation, New York City: "The completion in advance of one-half of your 1922-1923 supply, thus enabling Famous Players-Lasky Corporation to present to its customers an epitomized review of all their releases for a specified period is a decided step in advance of past practices. It will tend to obviate the haphazard and unscientific method of future bookings under which handicap the exhibitor has heretofore conducted his business."

Aaron J. Jones, president, Jones Linick & Schaefer, Chicago, Ill.: "I want to be among the first exhibitors to congratulate you and your company on your line-up. At present, business is bad in all theatres and everyone is looking for better times in the fall. Whoever gets these forty-one pictures, or even a fair portion of them, ought to make money. I hope your company makes as much, for you certainly deserve it."

Ben L. Morris, Spragg Amusement Co., Bellaire, O.: "I was very much interested in your announcements of the new output of your company, which appeared in the trade journals for the past week. I was struck with the most attractive manner in which each picture was presented—it appealed to me, an old-time exhibitor who believes that most of that kind of stuff is pure bunk. I have been thinking what a wonderful one-sheet for your stuff any one of those page ads would make. They tell what the picture is, who is in it, who made it and who directed it, and by the way that is the order of importance of the four elements of advertising that appeals to the public. Look over your ads for 'The Bonded Woman,' 'Top of New York,' 'Her Gilded Cage,' 'Blood and Sand,' 'Nice People,' etc., they tell your public just what it wants to know about the picture. One-sheets do not have to be so large that 'those who run may read'; leave that for threes and sixes."

R-C Studios in Los Angeles Are Humming with Activity

Production at the R-C Studios in Los Angeles continues at a fast pace under the new co-operative policy recently inaugurated by P. A. Powers, new managing director of R-C Pictures. Mr. and Mrs. Carter De Haven have started on the third of their two-reel domestic comedy series, which has been temporarily titled "Their First Vacation." Mal St. Clair is directing.

Robert Thornby has started work on his first R-C picture, "Wreckage." This all-star feature will have a cast which will include Noah and Wallace Beery, Arline Pretty, Virginia Fair, Jack Hull and Jack Carlysle. The Robert Thornby unit will produce a series of six specials for R-C release.

The third producing unit at work at the R-C lot is the Doris May company, which is making, under the direction of William A. Seiter, a new comedy drama titled. "Up and At 'Em." This will succeed "The Understudy" on the R-C releasing program. "The Understudy" will be issued in the latter part of June.

Picture Finished

Advices from the coast state that Allen Holubar has completed the editing and cutting of "Hurricane's Gal," a First National attraction with Dorothy Phillips in the stellar role.

Goes in Business On Own Account

According to an announcement made recently, Herbert L. Steiner, former production manager for Lewis J. Selznick, has gone into production on his own account and plans to produce a series of five-reel comedies and comedy dramas featuring Arthur Housman. The series will be released by the Clark-Cornelius Corporation. The first of the series will be "The Snitching Hour," directed by Alan Crosland.

"Reported Missing" Is Back to Times Square, Where it Started

On April 23 Lewis J. Selznick introduced his special feature, Owen Moore in "Reported Missing," to the public at the Criterion Theatre and about a month later Marcus Loew brought the comedy-drama back to Times Square for four days at his State Theatre, the Loew engagement ending Sunday, May 28.

Shown publicly for the first time at the Criterion, "Reported Missing" has been exhibited in practically every big city in the country since April 23, and in large centers where it has not been screened, playing dates have been assigned. The feature will now go the rounds of the Loew theatres in Greater New York, following its engagement at the State.

Governor Allen of Kansas has written Selznick as follows: "While visiting Kansas City, was extended the courtesy of being a guest at a private screening of 'Reported Missing.' Allow me to congratulate your company for giving the public such wonderful entertainment, as I thoroughly enjoyed every minute of this picture. Give us some more clean, enjoyable pictures of this type."

Pathe Adds a Playlet to Its June 11 Schedule of Releases

Announcement comes from Pathe Exchange, Inc., that the short subjects features and the one serial episode scheduled for release the week of June 11 will be fortified by the Pathe Playlet, "Carolyn of the Corners," starring Bessie Love.

"The Edge of the Roof" is the title of the tenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "Strictly Modern" is the forthcoming Hal Roach comedy, featuring "Snub" Pollard. "The Maid and the Millionaire" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"Billy Blazes, Esq.," is the title of the latest re-issued one-reel comedy, starring Harold Lloyd. Pathe Review No. 159 presents a series of interesting and entertaining subjects. Pathe News, Nos. 48 and 49, presents the up-to-the-minute current events of the world.

16 MOVING PICTURE THEATRES

NEWPORT, R.I.
Bijou
Opera House
Colonial
Strand

LOWELL, MASS.
Rialto

WALTHAM, MASS.
Central Square

NEWBURYPORT, MASS.
Strand
Premier

AMESBURY, MASS.
Strand
Town Hall

PORTLAND, ME.
Strand

FALL RIVER, MASS.
Nickelodeon
Rialto
Bijou
Academy of Music
Empire

FOR SALE
The Empire Circuit
NOTICE TO BIDDERS

Offers or bids are invited for the purchase of certain promissory notes, shares of stock and other securities which together are believed to constitute a controlling interest in the so-called "Empire Circuit," a common and popular name referring to the following motion picture theatres and the various corporations owning or controlling them.

Sealed proposals addressed to Cosmopolitan Trust Company, care of Henry O. Cushman, Liquidating Agent, and endorsed "Proposals for Empire Circuit," will be received by John F. Cronin, Clerk of the Supreme Judicial Court, Court House, Boston, Mass., at any time prior to 10 A. M. of the 21st day of June, 1922, and at that place and time, and not before, will be opened and read.

The right is reserved to reject any or all proposals or to accept the proposal or proposals deemed best for the Cosmopolitan Trust Company in liquidation.

The sale is by law subject to the approval of the Supreme Judicial Court of Massachusetts.

A pamphlet entitled "Notice and Terms of Sale and Form of Proposal" will be furnished on request.

HENRY O. CUSHMAN,
Liquidating Agent.

COSMOPOLITAN TRUST CO.
In Liquidation
138 CONGRESS STREET BOSTON, MASS.

First National in Foreign Fields; Officials Plan Exchange in Mexico

Quietly but steadily, First National attractions have been penetrating the foreign field during the last six months, under the impetus of an intensive and centrally directed sales campaign, until, with a few exceptions, every country in Europe and the Orient counts them among their regular screen entertainment.

In Great Britain, where Associated First National Pictures, Ltd., was launched early in the year with the object of booking First National attractions direct to the British exhibitor, these attractions have taken a place in their industry which they are strengthening and enlarging. Weekly trade shows are the order of the day for First Nationals in London now. Since March 17, the following pictures have been tradeshown to the British exhibitors and are now being booked:

"The Song of Life" (Mayer-Stahl), "Lessons in Love" (Constance Talmadge), "Serenade" (R. A. Walsh), "Love's Redemption" (Norma Talmadge), "The Oath" (R. A. Walsh), "Wedding Bells" (Constance Talmadge), "Bob Hampton of Placer" (Neilan), "The Infidel" (Katherine MacDonald), "Bits of Life" (Neilan), "Woman's Place" (Constance Talmadge).

June trade shows will be "The Masquerader" (Tully-Post), June 2; "The Beautiful Liar" (Katherine MacDonald), June 9; "Tol'able David" (Richard Barthelmess), and "Penrod" (Neilan), June 16; "Kindred of the Dust" (R. A. Walsh), June 23, and "Mamma's Affair" (Constance Talmadge) and "My Lady Friends" (Mr. and Mrs. Carter De Haven), June 30.

Many of these attractions, it will be seen by an examination of the foregoing list, are being shown to the British film world almost as soon as they are released in the United States, thus overcoming the complaint often made by English theatre men that they do not get American attractions until months and sometimes more than a year or two after their appearance in American theatres. While the "block booking" system, which has been the bane of the English renter, makes it impossible to achieve this completely or all at once, substantial steps have been taken by Associated First National Pictures, Ltd., to offset this booking "moratorium" insofar as they are able to do so, and they feel that it will be possible to overcome it more and more under their present mode of operation.

In Germany, First National attractions are making substantial headway and reports from the Central European market are that prospects are extremely bright and that the outlook for an excellent season next year is distinctly encouraging. "The Kid," Charlie Chaplin's six-reel smash, has been sold to Germany for what is claimed to be an exceptional figure, and the booking of other First National attractions is proceeding on an equally satisfactory basis.

One of the most recent deals closed was for the territories of Belgium, Holland and Switzerland, as well as with the Luporini Brothers of Milan and Torino for Italy. First National attractions have also been substantially placed for South America, South Africa, Japan, Australia, China, India, the Straits Settlements and other Oriental regions.

Another important project that is being carefully considered is the opening of an Associated First National Exchange in Mexico, which will be linked with the United States Exchange system as an integral part of it. An experienced Hispano-American film man is investigating conditions south of the Rio Grande at the present writing and will present a comprehensive report on the advisability of opening an exchange in the Mexican capital at the present time. Such an action would be unique in American film history, for it would be the first time an American distributing company has operated an exchange outside the United States—with the single exception of Canada—as a unit of its American exchange system.

Johnnie Walker Signs Contract with R-C to Star in Pictures

Johnny Walker, known to thousands since his work in "Over the Hill," is the latest star to be added to the rapidly-growing R-C production forces. According to a contract signed May 29, Mr. Walker will produce a series of six features at the R-C studios in Los Angeles. The new R-C star is leaving New York for the West Coast within the next few days and production will be started within a short time.

Mr. Walker's director will be announced in a short time. The stories for the new series will be selected jointly by the R-C scenario staff and Mr. Walker himself. It is the intention of R-C to provide Mr. Walker with the best stories obtainable, it is stated. Before his success in "Over the Hill," Mr. Walker was a director of note.

Celebrates Its First Birthday

"Aesop's Film Fables," Pathe's weekly animated cartoon translation of the ancient renowned tales, now celebrates its first birthday. With the release of "The Maid and the Millionaire" on June 11, the popular series produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry, completes fifty-two weeks of screen success.

Beginning with the release of "The Goose That Laid the Golden Egg," on June 19, 1921, the popularity of "Aesop's Film Fables" has never been in doubt, it is stated, and enjoys the regular attendance appeal of the serial for the exhibitor. That exhibitors are taking advantage of this fact is evidenced by letters from prominent showmen themselves. Among many who have written letters of commendation are R. Navary, of the Liberty Theatre, Verona, Pa.; the manager of the Union Station Theatre, St. Louis, Mo., and L. R. Creason, manager of the Palace Theatre in Eufaula, Oklahoma.

Betty Compson and W. Reid Star in Films for July 4 Release

"Over the Border," a Penrhyn Stanlaws production, featuring Betty Compson and Tom Moore, and Wallace Reid in another Byron Morgan automobile story, "Across the Continent," are the productions announced by Paramount for release June 4.

Betty Compson has, it is said, one of the strongest emotional roles of her career in "Over the Border," a story of rum-running in the Canadian northwest. "Over the Border" is an adaptation by Albert Shelby LeVino of the short story, "She of the Triple-Chevron," by Sir Gilbert Parker.

Speed, pep, thrills and plenty of action, it is stated, constitute the new Wallace Reid picture, "Across the Continent." Byron Morgan wrote both the original story and the scenario especially for Mr. Reid.

Kenma Ready for Shooting of Its New Madge Kennedy Series

Actual filming has been commenced on the first of the new series of six Madge Kennedy special productions in which this stage and screen favorite is being starred by the new Kenma Corporation.

While the cast has not as yet been completed, the players selected so far indicate that the all-star cast promised for the first of the new Madge Kennedy pictures will be an actuality. The leading male part will be portrayed by Monte Blue. Vincent Coleman, former leading man for Norma Talmadge, plays the leading juvenile role. A prominent character part falls to Dore Davidson, and Emily Fitzroy plays another important character in the story.

Kenma is continuing to cast the picture at the Tilford studios, New York City, and the picture will be on in earnest by next Monday. Some of the filming this week has been experimental, night tests being made of scenes on an unusual lake situated on the Oyster Bay estate.

Paramount Wins All Honors in Brazil Contest

Paramount won in every classification of a contest conducted by Paratodos, a Brazilian picture magazine, reports E. E. Shauer, Famous Players' foreign department director. The vote to determine the most popular producer was 1,799 to 475 for the runner-up.

Gloria Swanson is the most popular woman star, and Thomas Meighan most popular among the males, with Wallace Reid second and W. S. Hart fourth. Cecil B. DeMille's "Male and Female" won as the best picture of the year by a vote of more than two to one. Twelve of the twenty-two leading pictures were Paramounts.

Arrives on Coast to Aid de Mille

Clara Beranger, special scenarist for William de Mille, has just arrived at the Coast studio of Paramount from New York for a brief but busy period of work in collaboration with the producer.

Mrs. Beranger will aid Mr. de Mille in the editing of "Nice People," their most recent screen play which has just been completed. "Clarence," the Booth Tarkington play which Mr. de Mille will produce next, is already scenarized and requires only the produeer's final approval. Production work on this is scheduled to start within two weeks.

More Christies for Educational

Directors William Beaudine and Scott Sidney at the Christie studio are working on the first two pictures under Christie's new contract with Educational Film Exchanges, calling for twenty Christie Comedies during the next year.

Beaudine has started a comedy which will feature Bobby Vernon in a college and prize fight story called "Pardon My Glove." Scott Sidney, having completed casting for "The Son of a Sheik," is starting work on this travesty, with Neal Burns and Viora Daniel playing the leading roles.

Educators Asked to Co-operate

Exhibitors all over the country, Kineto says, have been giving successful matinees with "The Four Seasons" by enlisting the co-operation of educators in their communities.

"The Four Seasons" is one of the Urban Popular Classics, produced by Raymond L. Ditmars for the Kineto Company of America and is being released by the W. W. Hodkinson Corporation.

Keeping in Personal Touch

By FRITZ TIDDEN

ALL the thrills in the Motion Picture Baseball League are not confined to the game itself. This was forceably brought home at the weekly meeting of the league Monday night when Metro exploded a bomb in the shape of a protested game. Up to that time Goldwyn had been basking in the limelight, secure in the thoughts of sharing the top berth in the league with Paramount and First National, when along came Metro, like an unwelcome alarm-clock on Sunday morning and woke them up by protesting their game played Saturday, claiming certain players used by Goldwyn were ineligible according to the constitution of the league, which requires all players participating to be registered. The protest was voted upon by the representatives of the different clubs and the game declared forfeited to Metro, 9 to 0.

The game itself was a weird affair according to reports, cold weather being responsible for the ineffectiveness of the pitchers of both teams. The battery for Metro, Jones and Loew; for Goldwyn, Porack and Lang.

Vitagraph put up a stubborn game against First National but was defeated 9 to 5. Welton, Vitagraph's first moundsman, was driven from the box in the fourth by a fusillade of solid hits started by Captain McGrath, of the Franchisers, ably supported by Loges and Wallace. Snyder, who replaced him, was treated almost as badly as the hard hitting Nationals had no respect for fast ball or curve. Best, the First National ace, held Vitagraph to seven scattered hits and struck out 14 men. There was a chance for the Board of Censors in this game as Naylor in an effort to get back to third caught his spikes in Rockwell's pants nearly resulting in a "September Morn" scene not down in the scenario.

Paramount came very near shutting out Universal without a run, but the latter managed to put one over in their half of the sixth. Universal got five hits from Farrell. but he kept them well scattered. The final score was Paramount 14, Universal 1.

Kraft, the star pitcher for Hodkinson, pitched a no-hit game against Pathe but walked three men which resulted in one run. Kraft, not satisfied with a no-hit game, lead his team in batting and they piled up 14 runs against Pathe's 1.

Batteries: For Hodkinson, Kraft and Kelly; Pathe, Eshmann and Higgins.

Standing of the Clubs

	Won	Lost	Pct.
First National	3	1	.750
Paramount	3	1	.750
Goldwyn	2	2	.500
Vitagraph	2	2	.500
Hodkinson	2	2	.500
Metro	2	2	.500
Universal	1	3	.250
Pathe	1	3	.250

Confirming a report published in this chatty department some months ago, the engagement of Marilynn Miller to Jack Pickford has been officially announced. They will be married within a short time. This is the second marriage for both Miss Miller and Pickford; the former is the widow of Frank Carter, a popular young actor, and Pickford was the husband of the late Olive Thomas.

* * *

The Hotel Plaza will be the scene of the dinner tendered to Senator James J. Walker by the T. O. C. C. on June 19.

* * *

Emmett J. Flynn is in town.

* * *

Montague Glass will title "Hungry Hearts" for Goldwyn.

* * *

Myron Selznick is on his way East from the coast. He is coming to confer with his father concerning production plans for next season.

* * *

The Hodkinson home office staff will give a moonlight sail June 9 on the steamer Comet. The party will number about one hundred.

* * *

Eugene O'Brien admits that love may be blind but declares that in the valuation of a diamond engagement ring love is not stone blind.

* * *

Adolph Zukor was host Saturday, May 27, to heads of departments in the Famous-Lasky home office at a golf tournament at his country home, Mountain View Farm, Rockland county, New York.

In the morning qualifying round of eighteen holes Oscar Morgan turned in the lowest card. Second place went to Zukor, and A. M. Botsford was third. In the afternoon round of eighteen holes Jerome Beatty won first prize and second and third prizes went to F. V. Chamberlin and O. R. Geyer. John C. Flinn, with a score of 170, had low gross on the 36 holes, with Oscar Morgan as runner up, with a score of 173. Vincent Trotta was awarded the duffer's prize.

First prizes were silver cups, second prizes were silver cigarette cases and the third prizes were silver match cases.

The following qualified for the final to be played at a later date: S. R. Kent, John C. Flinn, Oscar Morgan, Eugene J. Zukor, F. V. Chamberlin, A. M. Bostford, E. E. Shauer and Adolph Zukor.

* * *

Homer Scott, cameraman for Mabel Normand in the making of the Mack Sennett feature production, "Suzanna," is recovering from a bruised head, skinned nose and wrenched shoulder suffered in a fall when his horse stepped into a gopher hole while on location with the company.

* * *

Al Christie has sent his brother and his studio associates his first bulletin from London, immediately on reaching the other side last week. He says London is a fine town, and in his judgment a place with a future.

Among other observations he says it reminds him of his birthplace, London, Ontario. He thinks the Londoners copied a lot of things from the Canadian town.

Christie was also surprised to hear such a great number of people speaking English.

"There are almost as many English actors," he adds, "at the Savoy Hotel here as there are at the Hotel Hollywood."

His first night in London he saw a preview of Harold Lloyd's "Sailor Made Man," which is knocking the English for a row of brown bowlers.

* * *

Charlie Hastings, well-known to the trade, has joined the staff of Merritt Crawford, managing director of Screen Bulletin Service.

* * *

Abe Stern, vice president of Century Film Corporation, is traveling through Germany studying film conditions there. From Frankfort, where he is staying at present, he will go to Carlsbad to take the baths.

* * *

Hugh Hoffman has been given a company of his own at Universal City. Another ambition realized. Ninety-nine out of every hundred in the production end of the business want to be directors. One out of every thousand realize this ambition. Hoffman has only been trying for twelve years so there is still hope for others.

Starting as a trade newspaper man, with MOVING PICTURE WORLD, Hoffman rapidly became well acquainted with everyone who "belonged," producers, actors, directors. He studied, as assistant editor of the World, their work at first hand. To get closer still he often played extra parts for directors he knew well like King Baggot and Harry Myers, who were the directing for Universal at Coytesville. Going then through various publicity jobs he went into the scenario writing end of the game, and was very successful at writing original scripts and continuities.

With such an all round training he was regarded as an ideal man for the job of film inspector, one of Laemmle's pet plans for improving productions at Universal City. Of course, Hoffman, who is one of the most sociable of men, knew that he would have to ignore all friendships and forego everything that would tend to bias his judgment. The best evidence that he had succeeded is that he was given a company by Laemmle on Thalberg's recommendation.

When Hoffman turned in a script to the scenario department for a two-reel Western picture, he included several suggestions, which were radical, to say the least. Thalberg thought it an excellent opportunity to try out his directoral talents. So Hugh Hoffman was given Art Acord and the script and a cameraman and told to shoot. If it comes out all right, there's a big future ahead of him. If it doesn't, well, he was a good critic and film inspector.

* * *

Jerry Beatty has gone to the coast to remain permanently. He will act as special representative of the sales department at the Paramount studio.

* * *

"The Man Who Saw Tomorrow" looked only so far ahead as to see today yesterday.

MARYON AYE

Miss Aye is the attractive star of Cactus Features, which are released by Western Pictures Exploitation Company

NOTED TRAVELER RETURNS TO COAST

Jerry Beatty has gone to California to remain permanently, thereby ceasing to be a noted traveler for the time being

For the first time a French magazine has sent a representative to Hollywood for the special purpose of writing news stories and features on the film industry as it obtains in the greatest picture-making center in the world.

Credit for this "pioneering" belongs to the Cinemagazine of Paris, and, the man they chose for the important assignment is M. Robert Florey, one of the best-known writers of France. Soon after arriving in Southern California, he met Douglas Fairbanks, with whom he had become well acquainted abroad, and, as the entire time of the journalist was not required for his magazine work, he accepted an offer to do some special writing for the foreign department of the Pickford-Fairbanks publicity staff. Later Florey will write elaborate biographies of both Mary Pickford and Douglas Fairbanks for a French publishing concern, which plans on issuing these works in de luxe bound-book form.

* * *

John L. Day, South American representative of the Famous Players-Lasky Corporation, will sail for Rio de Janeiro on the American Legion on June 10, on his annual trip to Brazil. He will spend several months at the Paramount offices in Rio de Janeiro and Sao Paulo, arranging for increased distribution for Paramount Pictures during the coming year, under plans worked out with E. E. Shauer, director of the foreign department.

* * *

Graf Productions, Inc., has moved into its new offices in the California Commercial Union Building, San Francisco.

* * *

We will not mention the film but the following subtitle was flashed on a screen recently:

"He proceeded to dissolutionize her."

Evidently he must have given her an awful melting look to dissolve her.

* * *

When Fred Palmer, scenarist, left Keystone a few years ago to establish a scenario school, little did he dream that less than half a decade later his one-man organization would have sold more than $60,000 worth of scenarios for its students; have turned down close to 50,000 applicants, and employ over 200—and recently he announced at the annual dinner that within 60 days the corporation would move into its own new building, a three-story structure, out in Hollywood. Fred has made the Palmer Photoplay Corporation a huge success.

* * *

Clark Irvine sends us the following travelogue from the coast:

Johnnie Walker left this week for New York with his new picture. The Lambs hatrack will hold the festive straw for Johnnie while in the big city.

John G. Wray and his Ince Company, with Cullen Landis and Madge Bellamy, are back from a circus location trip in Northern California.

C. A. Willat left for New York while his brother, Irvin V., prepares to shoot in Culver after finishing with Paramount.

Walter Heirs is back from another pussonal 'pearance trip in the Mid-West. Walt says he gained on the Pullmans! Wonder if his salary goes up with his avoir?

Patricia Palmer has moved bag and camera to Long Beach where she is to make rural five-reelers on her own. She was with Christie two years.

H. C. Witwer, pencil pusher of "Leather Pushers" fame is back from a dusty ride to New York. He is glad to return, he says.

Sessue Hayakawa has gone to New York.

Wes Barry and his freckles have returned to the Angel City and Pedro Smith saw to it that the youngster brought back a letter carrying Harding's signature.

* * *

Sol Lesser and Adolph Ramish, his business associate, left New York for the coast last week. Just before leaving Sol settled several hundred minor details that had been neglected and by using a taxicab reached Grand Central Station just five minutes before the Century left for Chicago. When it came time to present railroad tickets to the gate man at the station Sol could not deliver. His ticket had been lost or misplaced. His brother, Irving, did not have time to buy another ticket in time for the train and after guaranteeing payment if his ticket was not found Sol Lesser was permitted to board the train. Two hours after his departure Irving Lesser received a wire in the Lesser New York offices. It read: "Found my ticket in Adolph Ramish's grip—I'm a nut—Sol Lesser." Needless to say Irving heaved a sigh of relief and almost agreed with his brother.

* * *

Lieutenant Joseph O'Reilly (Supply Corps), U. S. N., who has been in charge of the Navy Motion Picture Exchange since their inception, has been order to sea duty in the usual shifting of officers from shore stations to ships. The exchange handling motion pictures for the Navy ships and stations were organized by Lieutenant O'Reilly who inaugurated a system that has worked to perfection. All ships and stations are well provided with features and programs along the same system as the regular picture business.

When the fleet goes to sea one of the supply ships acts as an exchange, carrying sufficient programs to take care of all ships and afford a variety of bills. Picture shows are given every night on all ships and are a great agency for morale. By a leasing arrangement films are supplied by all producing concerns for the sole use of the Navy on an arrangement mutually satisfactory. The cost of films is paid out of the canteen funds. Lieutenant O'Reilly has made a host of friends in the industry. He will be succeeded at the headquarters in the Navy Yard, Brooklyn, by Lieutenant W. T. Cronin, Supply Corps, U. S. N.

* * *

Will T. Gentz, who is handling publicity in the R-C studios in Los Angeles, recently applied to the Stork Agency for an addition to his staff. "And now," writes Will, "if I can only write as he writhes—"

* * *

Ramon Samaniegos has altered his latter name to Novarro, which goes more trippingly on the tongue, as we might say.

* * *

"Fools First" is found among film titles.

Why the preference?

Selznick Revival

Norma Talmadge in "The Forbidden City" is announced as the next revival release by the Selznick company. Prints are scheduled for Select branches by May 20.

Two Leading Men in This Picture

The requirements of Edward Montagne's story, "Under Oath," will bring Elaine Hammerstein to the screen, July 10, with Niles Welch and Mahlon Hamilton supporting her in roles of equal importance. This procedure departs from the usual routine where one man plays the leads and most of the remaining roles bring minor players into the support.

Niles Welch will play the role that would ordinarily be the lead. Mahlon Hamilton was engaged by Myron Selznick especially to play the role that is of equal importance to the "lead."

Capitol Books "Golden Dreams"

"Golden Dreams," a Zane Grey Picture produced by Benjamin B. Hampton and distributed by Goldwyn, is booked for New York's Capitol Theatre next week. "Golden Dreams" is a romantic tale of adventure in a mythical Spanish state in America.

The picture is from a story by Zane Grey which has been expanded and built up for screen purposes. It was directed under Mr. Hampton's supervision by Jean Hersholt, Gus Peterson and C. O. Rush. The leading roles are played by Claire Adams and Carl Gantvoort.

"Rich Men's Wives" First Film for Lichtman Company Release

The first production scheduled for release by the newly formed Al Lichtman Corporation is "Rich Men's Wives," according to an announcement by B. P. Schulberg, who is in charge of the production activities on the coast.

"We have every reason to be proud of our maiden effort," says Mr. Schulberg. "First of all we have an engrossing original story especially written for us by Agnes Christine Johnson and Frank Dazey. These well known collaborators have supplied us with exceptional material to work with.

"The direction is in the hands of L. J. Gasnier.

"And we are particularly fortunate in having been able to assemble a real all-star cast of artists, each peculiarly fitted to portray the roles assigned to him or her."

Associated Exhibitors Stars Miss Vidor in Current Film

"The Real Adventure," Florence Vidor's second starring feature, is the current offering of Associated Exhibitors, May 28 having been the official release date.

"The Real Adventure" is declared by the Associated officials to be an attraction far superior to anything in which Miss Vidor has ever before appeared. It is a King Vidor production in five reels, adapted from the popular novel by Henry Kitchell Webster.

Marriage is the real adventure, according to this author. The story concerns a bride who was not content to be a mere toy for her husband, but whose conception of the matrimonial state pictured a partnership of brains as well as of hearts.

Wide Difference in Treatment and Subjects of Pathe Films

Illustrative of the wide divergence in subject and treatment of feature pictures it distributes Pathe says are its two most recent acquisitions. These productions are the European success, "Mathias Sandorf," renamed "The Isle of Zorda," for American distribution, and "Nanook of the North."

General Manager Elmer Pearson says that no criticism could be leveled at Pathe productions accusing them of the sameness that, he says, mars so many films of other companies. As a specialist in short subjects Pathe distributes but few features, Mr. Pearson says, but these few are always along far divergent, though none the less interesting lines, he states.

Chicago and the Middle West

By MARGUERITE KEMP

The Illinois Motion Picture Theatre Owners have plunged into the work of getting the big fellows to come into the organization, and believe they will have all of them lined up before the convention here next year. They are much encouraged by a letter from Ascher Brothers written to Samuel Abrahams, congratulating him on his election to the office of vice-president and pledging their hearty co-operation in every possible way.

* * *

Great business is being done by the official photographic records of the Illinois Troops under fire being shown at the Wood Theatre. The reels are shown cold, except for a running fire of comment by a corporal photographer, who points out scenes and persons of interest who might be otherwise overlooked, and for the shouts and laughter of the ex-service men in the audience who recognize old friends, including the cooties. The proceeds will go to the Rainbow Division. The film will be taken down state.

* * *

Thirty-six theatres in Chicago showed "The Four Horsemen" last week.

* * *

Barbee's Theatre helped celebrate Boy Week by showing the film "Young America," and admitting Boy Scouts who wore their full uniform free of charge. The Herald and Examiner helped Mr. Barbee by printing a coupon which the boy filled out with his name, troop number and their headquarters.

* * *

The orphans in the various institutions of Chicago were treated to a showing of the Jackie Coogan picture, "Trouble," last week, prior to its release at the Chicago Theatre. The inmates of two institutions were permitted to meet at the Budlong Public school in Ravenswood for a private show in the big auditorium.

* * *

By the terms of a participating lease signed last week, Ascher Brothers have leased their Roosevelt Theatre, on State street, near Washington, to the Balaban & Katz Corporation for a period of five years beginning June 12. Ascher Brothers retain complete ownership of the ground and building, and, as shown by the recorded lease, receive an annual rental of $260,000, or $5,000 a week—a figure which probably establishes a new high mark for theatre rentals in the film industry.

Ascher Brothers also participate to the extent of 50 per cent in the profits resulting from the operation of the house, and are exempt from liability for losses if there should be any. By acquiring the operation of the Roosevelt under this lease, Balaban & Katz, with their north, south and west side houses and their Chicago Theatre, have increased their strategic buying power for first run pictures in Chicago's loop.

Balaban & Katz will continue to operate the Roosevelt Theatre as a high class picture palace with a novelty orchestra, and their presentation of first run pictures there will be up to the standard established by Ascher Brothers.

The Roosevelt was built by Ascher Brothers in 1921, and is reputed to be one of the finest picture theatres in the country. It seats 1,600. It represents an investment of over $2,000,000 and occupies one of the most valuable sites in Chicago's loop.

* * *

The "movie type" contest being conducted by the Herald and Examiner is meeting with great success. The camera men and still photographers were forced to ask police protection when they tried to take pictures last Sunday in Lincoln park, so great was the crowd of women and girls who wanted their pictures taken.

International-Interstate Cast in Mary Pickford's New Film

Insofar as birthplace is concerned, there are five different countries represented in the cast portraying the various characters in Mary Pickford's notable screen revival of "Tess of the Storm Country," for release this fall through United Artists' Corporation. Curiously enough, there are also five different states of one of those five countries—the United States—represented.

Miss Pickord was born in Toronto, Canada, but has lived in the United States ever since she was 5 years of age. David Torrence was born in Glasgow, Scotland, while Jean Hersholt first saw the light of day in Copenhagen, Denmark. Mme. Bodamere claims Paris as her birthplace.

The remaining five members of the cast were born in the United States. Lloyd Hughes, the leading man, who has the part played in the original production by the late Harold Lockwood, was born in Bisbee, Arizona. His wife, known professionally as Gloria Hope, made her advent into the world at Pittsburgh. Forrest Robinson was born in Denver, while Danny Hoy is a New Yorker by birth, and, Robert Russell is a native of Washington, D. C.

"The Masquerader" Completed; "Omar, the Tentmaker" Started

Production work on "Omar, the Tentmaker," was begun last week at the United studios, with Guy Bates Post as the star and Richard Walton Tully as the producer. The picture will be released as a First National attraction.

This will be the second production made for First National by Messrs. Post and Tully. The first, "The Masquerader," based on the famous stage success, has been completed and will be released in the early fall.

James Young, who directed "The Masquerader," has been re-engaged by Producer Tully to direct the picturization of the immortal Rubaiyat of Omar Khayyam. He has been working for months with technical experts on plans for the picture, with the aim of making it perfect in every particular.

Taking No Chances

A. F. Brentlinger, the Indiana picture theatre magnate, is booking Associated Exhibitors' features in pairs these days, to make sure he will get them as soon as possible.

"Grandma's Boy," Harold Lloyd Film, Is Praised by Newspapers

The picture critics of the Los Angeles newspapers were unanimous in declaring the Harold Lloyd-Associated Exhibitors' comedy, "Grandma's Boy," a world-beater, Associated Exhibitors says, following the opening of its world's premiere in the Symphony Theatre in that city, May 14, for an indefinite run.

In one form or another every commentator expresses, it is said, the conviction that this picture, which, though a comedy, tells a well-rounded story, and which, as some of them point out, causes onlookers to think as well as laugh. Lloyd has raised comedy itself to a dignity it never enjoyed in the past.

"My Country" at Capitol Theatre

"My country," one of the Wilderness Tales by Robert C. Bruce released by Educational, has been selected for the special program at the Capitol Theatre, New York, the week of June 4, marking the second anniversary of the Rothafel regime at the Capitol.

A Big Trio

Douglas Fairbanks in a version of "Douglas Fairbanks in Robin Hood," Mary Pickford in revival of "Tess of the Storm Country" and Jack Pickford in a picturization of "Garrison's Finish" will constitute the output of the first year of the existence of the newly acquired Pickford-Fairbanks Studios of Hollywood.

This center of activities of these film luminaries is now just about the busiest studio in all Southern California, more people being employed in the making of "Douglas Fairbanks in Robin Hood" alone than generally are needed on a half dozen productions in other studios.

Hyman Entertains G. A. R. Veterans

Members of a Brooklyn G. A. R. post were the guests of Managing Director Edward L. Hyman at the Brooklyn Mark Strand Theatre on Decoration Day. Playing host to these old veterans is one of Hyman's yearly policies. He greeted them personally as they entered the theatre.

They vigorously applauded Hyman's overture film climax, composed of patriotic melodies. As the orchestra began playing "Glory, Glory Hallelujah," the curtains parted and a film showing Civil War veterans in parade was shown. At the conclusion two men, representing both armies, shook hands.

Myers to Play in New Walsh Comedy

Goldwyn announces the engagement of Harry Myers, famous as the Yankee in the film version of Mark Twain's "Connecticut Yankee in King Arthur's Court," for an important comedy role in Carey Wilson's romance of the South Sea Islands, "Captain Blackbird."

This is the scenario which has been assigned to R. A. Walsh as his first production in association with Goldwyn. Two other members of the cast have been selected, George Siegmann and William V. Mong.

Sheldon's First to Be Produced

The first original story for the screen by Edward Sheldon, famous author of "Salvation Nell," "The Song of Songs," "Romance," "The Nigger" and other stage successes, is shortly to be put in production by Paramount. "On the High Seas" is the title and it has been assigned to Irvin Willat to produce.

Dorothy Dalton and Jack Holt will be featured in the new picture and Mitchell Lewis will have an important role.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Beat Holy Week and Strong Opposition With a Thousand Dollar Sale Increase

GUY A. KENIMER, of the Arcade Theatre, Jacksonville, is about as dead as the darkey drummer in a jazz band. The tougher it gets, the better he seems to like it.

Some time ago Holy Week brought a lot of opposition to Jacksonville. Three thousand persons were nightly rehearsing for a historical pageant. The "Three Musketeers" was playing another house and Johnny Jones was killing them with his carnival show. From a superficial glance it looked as though they might have to pass the hat to get enough money to pay off the ushers.

Instead, they ran business about a thousand dollars over the average by getting out and hustling. It cost all of $75.

The big noise was a placard stunt for "The Lotus Eater." From a lumber yard, 750 builder's laths were obtained. These were cut in two, and on each half was tacked a locally printed card for Barrymore and "The Green Temptation," which finished off the week. It read: "Good morning. Biggest week ever. Arcade Theatre," and named the two attractions. The lower ends of these were sharpened.

They were tied in bundles of fifty each, and Saturday night a truck went over a prescribed route, dumping a bundle at specified points.

These were picked up by a gang of twelve boys, working under supervision, who drove one into the lawn of each front yard, *facing the house.*

A First National Release

THE LOTUS LOBBY

It was a glorified form of the door knob. People who did not get one looked at someone else's, and the whole white population of the town got the message.

For a lobby display on Barrymore in "The Lotus Eater," they got some rocks and sand from the beach and built up a desert island of their own, the rocks confining the sand. The cutout was made from a poster, and the palms and Spanish bayonet made a capital backing, which did not take up much space. A painted sign at the rear gave the star and title.

Driftwood and other floatsam was put on the sand to suggest the debris found on every beach. As it all came from the shore, it looked right. One of the objects was a large glass bottle. A paper was put inside this, in the hope that a few might read the snappy message about the release.

Mr. Kennimer reports that a great proportion of those who stopped, took the trouble to stoop over and read the message in the bottle. What was intended as a finishing touch turned out to be a capital sales point.

An All-Green Lobby

For the "Green Temptation," all of the lobby signs were in two shades of green and all of the lights were dipped.

The picture was riding on the work done for Barrymore and was not as heavily exploited, since it played the last half, but it went over big.

If you enjoy a heated argument, just drop down to Jax and try to convince Kennimer that exploitation does not pay.

Her Husband's Trademark and Paramount's as Well

Oscar White, of the Rex Theatre, Sumter, S. C., figured that the dollar sign was "Her Husband's Trademark," so he splashed the barred S all over the lobby. He had sheets of compo board each four by five feet, which he used for centred one sheets with dollar marks in the corners, and he had a display of new one dollar bills in a glazed frame. Half-sheet cards in white with very black dollar signs were used to decorate the upper part of the lobby and more were on the banner.

And since he was going in for trademarks he had two respresentations of the Paramount trade mark hung above the doors. Lem Stewart says they were "replicas" which makes us very surprised at Lem. We didn't expect it from him.

Dozen Alarm Clocks Are Vainly Ringing

Frank J. Miller, of the Rialto Theatre, Augusta, Ga., did his best to arouse a waxen lady in his lobby display for "Woman Wake Up," but he did not get her out of bed until the run was over.

He put up the bed in the lobby, put therein a dummy from a department store and hung a dozen alarm clocks, timed to go off at intervals, around the downy couch.

It got a laugh, but people carried the title away with them, and the woman titles are selling these days, so they came back around show time.

Tie Up the Jewels

If you copy the display, hook in to a jeweler, give him a display card in the lobby in return for three or four dozen clocks. If you can, get him to make a sale of the clocks, displaying them in his own window and suggesting on a card, "If you want to know how these work, go see them in the lobby of the Blank Theatre. Our clocks are used exclusively to advertise "Woman Wake Up," the burning issue of the hour."

Ralph Ruffner was the first to use the clock lobby, back in the days of "Better Times." It has been a knockout ever since, but not since that title has the allusion been as apt as this device of Mr. Miller's.

If you use the picture, use the stunt.

Lest You Forget

The donkey stunt still works. Ray Stemmit, of the American Theatre, Mexia, Tex., used it lately to good advantage, the jack carrying a sign which read, "I am a jackass because I have not seen 'Over the Hill.'"

A better wording is, "I have not seen 'Over the Hill,' but that's because I'm a jackass."

An Associated Exhibitors' Release.

CERTAINLY THIS WOMAN SHOULD WAKE UP IN A HURRY

This clever idea for "Woman Wake Up" was planned by Frank J. Miller, of the Rialto Theatre, Augusta, Ga. A dozen alarm clocks surround her bed, but the din falls upon unresponsive waxen ears, which is perhaps the reason they keep after her

Selling the Picture to the Public

A Paramount Release

THIS HOMESPUN VAMP WAS A FIEND FOR TOWELS

The wash-on-the-line idea was used by Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., but he used only towels for the laundry, feeling that undies might be regarded as a bit too pronounced when used in connection with a vamp title.

Edited the Laundry of a Homespun Vamp

Ollie Brownlee of the Palace Theatre, Muskogee, Okla., felt that perhaps the use of intimate laundry for "A Homespun Vamp" might be misconstrued by particular patrons, so he used what the laundries call "flat work" for his string of washing, and supplemented this with a washtub on a stall; rather a limited display, but sufficient to raise the receipts.

There was a state convention of the Rotary Clubs and the house added a greeting to them. You can just see the wheel and the title above the clock in the centre of the lobby. The other decorations would not stay still long enough to be photographed.

Worked a Cutout into a Capital Attractor

Cutouts are the reverse of novelties, but the Trianon Theatre, Birmingham, Ala., did something different with a cutout of Jackie Coogan in "My Boy" by dressing it up. The cutout from the 24-sheet was made the basis of a display that won more than usual attention.

Instead of cutting to shape, the oval was framed with wallboard and with smaller cutouts for the tops of the pedestals, a very sightly attractor was produced.

The suggestion is a capital one and we think that it can be made even better, now that the initial idea is offered. This could be done by setting the large head into a shadow box, with plenty of concealed lights around the edges, and with a darker tone employed for the edge of the frame, to increase the effect of the lights. The painting should be set back at least twelve inches and the space built in.

This display made considerable money for the Trianon, for it was placed to halt the onlooker just as he was abreast of the box office.

Scouts and Newsies

Sidestepping the almost inevitable parade for "Penrod," Albert Hill, of the Lucas Theatre, Savannah, Ga., used scouts and newsboys for new angles.

He got hold of one boy scout from each school and gave them passes for each teacher in that school. These were not handed to the teacher direct, but were put into the desk of some pupil to be found later and carried up to the head of the room.

This advertised the production to the entire class. The scouts made certain that each pass was "found" at a proper time. Passes for themselves paid them for their trouble.

Twenty newsboys in the downtown district were coached to add "See Wesley Barry in 'Penrod' at the Lucas, now," to their usual call. They got passes, too, and Hill had a man out to see that they earned them.

Storm Clouds Offered Real Silver Lining

Because everything started to happen all at once, J. H. Welborn, of the Aiken (S. C.), Theatre, felt that he was going to be up against it.

He had his house refurnished and was all ready to open with Dinty, as the first of a string of First National attractions. He was going to open Friday with a holdover for Saturday, which promised to be the big day.

Then Senator Cox was announced to speak in the public square, Ty Cobb was booked in with his ball team, and the society folks were interested in a polo match.

It looked as though Welborn would have to hire a Saturday afternoon audience if he had one.

But instead of laying down, he hired a clever newsboy, whose quick tongue had made him more than locally famous, to impersonate Dinty and circulate among the crowds in the hope of pulling some Saturday night business at any rate.

Then it rained, and the polo field was all wet and the ball park was a young lake and no one wanted to stand in the damp and listen to the silver tongued orator, so the pseudo Dinty urged them to go over to the Aiken and get out of the wet, and most of them did, and enjoyed the show. Welborn phoned the Mayor and invited the speaker over to address his audience, throwing open the doors after the show, and he had the house so full they were two-deep in some places.

Exploitation reduces the picture cost, for it increases attendance. If you can do 100%, 50% or even 25% more business by exploiting your show it is readily seen that the cost of the picture is reduced.—O. T. Taylor.

A First National Release

MAKING A NEW USE OF CUTOUTS FOR A LOBBY SHOW

The Trianon Theatre, Birmingham, took the huge character portrait of Jackie Coogan from the "My Boy" 24-sheet and worked it up into a fine display by putting it into a frame instead of showing it in outline. It made for good business

Selling the Picture to the Public

Hair Net Souvenirs to Theatre Patrons

Out in Jefferson, Iowa, the Majestic Theatre wanted a lot of people to see "Fool's Paradise." A local store wanted to introduce a new brand of hair nets. It was the largest department store in the place and the manufacturers of the nets had contributed a number of free samples to help the store get the idea over.

A Paramount Picture

THE HAIR NET WINDOW

William Youngclaus, of the Majestic, suggested that it might be well to give the nets to women who were going to see "Fool's Paradise" because that was a hair raiser and would test the ability of the nets to hold the hair in order.

That struck the store managers as being a practical suggestion, so the idea of the test was set forth on a large card, a display was arranged and the nets were offered, while they lasted, for this benevolent purpose.

The result was a busted house record and a re-order on the nets.

Builds a City to Advertise Feature

Toy trains have worked so well on railroad dramas that Frank Miller, of the Modjeska Theatre, Augusta, Ga., figured that more of the same would be better still.

From a toy store he borrowed a miniature city with well laid out streets with a business and residence section and all the trimmings, with people and automobiles to size.

Use Billboards Extensively

A miniature train circled the city, passing through a tunnel, crossing a trestle and stopping every little while at the water tank. The train was electrically operated and required the services of a young man to start and stop it, but the additional attention these stoppages caused were figured to be well worth the slight extra cost.

All over the town miniature billboards told of the coming of "The Iron Trail" and you could not inspect the city without reading these boards. It was an unusually elaborate display, but it brought just that much more business.

Elbert Hubbard said: "Not to advertise is to be nominated to membership in the down-and-out club." Apply it to exploitation, and we'll say Elbert said a double mouthful.—O. T. Taylor.

Dayton House Invents Fine New Lobby Frame

Hand it to someone at the Auditorium Theatre, Dayton, for this new idea in lobby frames.

At first glance it would seem to be nothing more than the familiar cutout backed by a velvet curtain, but if you will look closer you will find some blotches around the feet of Mae Murray in her "Peacock Alley" dance. There are four of these and each is a light trap.

Apparently there are reflectors below and the colored lamps work on flashers to get a constantly changing color combination. The effect can be imagined.

The lighting will enhance the value of a straight frame display very materially, and the changing of the lighting will give the effect of motion that is in itself a strong attractor. It is simple to make and can be used every few weeks with a change in the cutout. It can even be employed to illuminate a straight poster.

If you use dipped bulbs, make some scratches in the medium. A very little white light coming up through will double the brillancy of the lighting without weakening the color—if you do not scratch too much. This will work only where the bulbs cannot be seen, for they will not look well if the scratches are visible. With sunken lights the effect will be much better than with straight color.

A Metro Release

THIS LOBBY PAINTING OFFERS A NEW LIGHTING IDEA

The cutout is posed against a velvet backing with drapes to match. At the feet of the cutout you can faintly see four light traps, which work on flashers to present a constantly changing combination of lights

Increase the Pulling Power of your ad copy --

The Idea

By H. E. JAMEYSON

A Book of Advertising Aids Prepared by an Exhibitor for Exhibitors

IT WILL SELL EXTRA SEATS without extra cost.

CONTENTS OF "THE IDEA"

Policy Advertising
Headlines, catchlines and phrases
"Jazzed" copy
Comedy Drama copy
Romantic copy
Society copy
"Heavy" copy
"Mother" copy
Unusual copy
Melodramatic, thrill and western copy
Program copy
Star copy
Miscellaneous copy

All copy printed on one side of page and can be clipped out and inserted in your ads without alteration.

WHAT THEY SAY ABOUT "THE IDEA"

"THE IDEA" is a knockout! It is easily the best compendium of theatre advertising material we have ever seen.
W. A. Weaver.
Exhibitor's Herald.

The first two pieces of copy that I used are alone worth the price.
—Mark Wilson,
Chanute, Kas.

I think it is a WONDERFUL "IDEA" and certainly think it ought to be grabbed up by every exhibitor, big or small. It has a lot of wonderfully snappy stuff in it that is easily adaptable to copy.
—Stanley Chambers,
Wichita, Kans.

Cheap at almost any price to the man who requires assistance in the preparation of his copy.
—Epes Winthrop Sargent,
Moving Picture World.

Order Your "IDEA" Now
$5.00 the Copy

THE KEYSTONE PRESS
19th and Wyandotte Kansas City, Mo.

Selling the Picture to the Public

An Arrow Release

CUTOUT LETTERS WERE THE CHIEF ADVERTISEMENT

The Lafayette Theatre, New Orleans, cut out the title and strung it on invisible wires across the arcade front. It also pasted a poster in a shadow box to give it additional emphasis, and had a yellow-jacket parade

Title in Cutout Is One Good Attractor

Sometimes a simple stunt works better than one much more elaborate. The Lafayette Theatre, New Orleans, used cutout letters for "Back to Yellow Jacket," and strung these on invisible wires across the front of the deep arcade which leads to the theatre building.

It was simple, but because it was unusual, a lot of people stopped to figure out how the letters were held in place and everyone gave the sign more attention that would be bestowed upon a banner.

Just inside of the street line was a deep shadow box, blacked on the sides, which housed a poster, and even in the daytime the lighting got more attention for an Arrow paper than a framed display could have commanded.

For a street stunt the management used the parade advised in the plan book, a bunch of small boys wearing yellow packets. In this instance negro boys were used, and the black and yellow combination was as effective as a taxicab. This is so good an idea that if you cannot get darkies it will pay to invest in some burnt cork.

Valentino Portraits Delighted Playgoers

Fischer's Majestic Theatre, Madison, Wis., distributed a thousand portraits of Rudolph Valentine to get them in the opening night of "Moran of the Lady Letty," and R. C. Gary. Paramounteer thereabouts, contributed a series of five cartoons to the local paper bearing upon the event.

These were run under the general heading of "Things that will go down in history" which seems to be a general heading for a cartoon series, Gary seems to have been letting his trusty pencil lie idle of late, for this is the first cartoon series he has reported in a long time. Perhaps he has been at it all the time, though, and held back until a cartoon series would have more of a news effect. It helped put over Moran, and the pictures will be hung up in a thousand homes to act as permanent advertisements.

Cost a Quarter

Twenty-five cents is not much to pay to gain a ten per cent. increase in business, but that is what E. J. Barnett, of the Victory Theatre, Waco, Texas, squandered.

He had "A Fighting Fool," and the Chief of Police had captured a diamond back rattlesnake, reputed to be the largest ever found in that section. He persuaded the chief to let him show the snake in the lobby, and above it was a credit card for the chief and the statement that the reptile was "From the Land of the Fighting Fool."

The quarter did not go to the chief for the rent of the snake, but was the cost of the den.

Mr. Barnett spent all of twelve dollars on "Quo Vadis," but for that he built a three-sheet into a spectacular lion's den that attracted very favorable comment and helped the receipts along.

Jack Frost Invents a New Hook-up Idea

Robert C. (Jack) Frost, of the Southern Enterprises houses in Tampa, has found a new way to tie the newsboys to a picture.

Instead of the hackneyed newsboys parade and free matinee, he figured that it was possible to keep to the general idea and yet get something more out of the scheme.

The Tampa Times has a flock of 75 carriers and Frost hooked the paper to the idea of giving each boy a pass if the kid brought in two subscriptions to the paper. To get something for himself he made the stipulation that the kids in approaching their prospects explain that they were trying to earn a ticket to see Wesley Barry in Penrod at the Victory Theatre.

This really aided the boys, just as the youth who is taking subscriptions for a paper to help pay his way through college always gets more names on the dotted line than the straight circulation solicitor. It is a sympathy dodge that always seems to work.

And in the goodness of his heart Frost "helped" the boys by providing them each with an oilcloth poncho, lettered front and back for the Victory and Penrod.

The paper got more than its 150 subscriptions, and helped the boys by giving a lot of publicity to the stunt, and the house got more advertising than could be purchased with ten times the money.

Why Girls Leave Home Helped by a Contest

When A. L. Snell, of the Imperial Theatre, Gadsden, Ala., announced a contest for a ten-dollar prize on the best answer to the question as to why girls leave home, he told only about the $10. As a surprise, each contestant was sent a single pass to the performance, and each brought in one or more paid admissions. As there were 214 replies, this helped the business.

Radiator cards and spare-tire placards were used in quantity, and four banners were put where they would do the most good. Most of the merchants tagged the title in their window displays, and in the course of his sermon the Sunday before the opening one clergyman touched upon the question and stated that he would attend the performance were it not the Lenten season.

There was a cheap tent show in town, but Mr. Snell beat it and kept his attendance up.

A First National Release

MAKING PRESS AGENTS OUT OF NEWSPAPER CARRIERS

"Jack" Frost, of the Tampa Southern Enterprises houses, found a new hook-up with the kids to put over "Penrod," and put out seventy-five special agents to tell the town "Penrod" was coming

Selling the Picture to the Public

A Metro Release

AN AMBITIOUS CANOPY LOBBY FROM THE BLACKSTONE

How the Pittsburgh first-run house persuaded its patrons that the Mae Murray picture was out of the ordinary. Note particularly the peacock painting on the box-office front. This is something distinctively new

Pittsburgh Theatre Has Effective Idea

Although canopy lobby designs are almost invariably effective, they are seldom used, partly because they require fabric and in part because they look more difficult than they really are.

This display from the Blackstone Theatre, Pittsbnrgh, offers many striking points, not the least of which is the simplicity of the design. A false partition is built in sections, to facilitate putting up and taking down. From the top of this falsework the fabric is carried to the centre of the dome, in graceful folds. The panels are apparently painted in with cutouts from the posters and strips are painted for the doors to harmonize them with the design. Even the box office has been brought into harmony by painting a peacock with the tail features spreading below the ticket shelf. This does not show very clearly in the cut, but it gives the last touch to the capital design.

The entire display may be stored and brought out again, with some changes, for a second use when the first has been forgotten in the rapid succession of features.

This feature has been worked into a number of unusual displays, but we like none better than this Pittsburgh contribution.

Two Pages for $10

It cost the Liberty Theatre, Zanesville, O., just ten dollars in prizes to swing a double truck on "Hail the Woman," and the stunt put over the fact that there are ten stars in the Ince production.

The twelve merchants each carried a picture of some star, only six players being used. The rules stated that these were portraits of six of the ten stars in "Hail the Woman," and that prizes would be given for the most correct identifications.

As the pictures were in character, you had to read up on the press stuff to get a line on the names, and then you had to puzzle over some of the pictures, with the result that you were pretty thoroughly sold on the idea of a big play before you had your answer prepared.

The double deck was printed sideways on the sheet and dolled up with a red border to make it look more flossy.

Found a Comeback on Telephone Idea

It's a poor rule that will not work both ways. Down in Durham, N. C., where the bull comes from, Manager Kistler, of the Savoy Theatre, worked the telephone stunt on "Don't Tell Everything."

As usual, the victims got the idea and began calling up their friends, but pretty soon the idea seemed to take form that Kistler should be told about it. For a week after the picture played he did not dare go near a telephone, for he was almost certain to be told not to tell anything.

Starting a week in advance with slide and newspaper teasers using the same copy, Kistler followed this with small blue bells to place on telephone mouthpieces. The opening was so small that the mouthpiece had to be unscrewed to get it on, so it was certain to stick. An inspection was made several times a day and torn bells were replaced.

If you use a bell or tag idea for the phones, put the title at the bottom of the space, that it may not be obscured by the mouthpiece. Kistler used the title, date, stars and house in that order, beginning at the bottom.

As he played the attraction Easter Monday, Kistler gave an egg matinee to which all children were admitted for one fresh egg. They had to come so early that most of them were out of the way when the grownups appeared, so it did not clog business and even with eggs away down there was a profit.

Took Half the Lobby for Special Display

Frank J. Miller took half of the lobby of the Rialto Theatre, Augusta, Ga., for a display on "Through a Glass Window," but it gained so much attention that it was well worth the trouble and the cost.

"Jenny's Restaurant" figures in this May McAvoy release and he set out to realize the place in his lobby.

The front is shown in the cut. The structure was four-sided and provided with a ceiling, and within it was fitted up like a typical counter lunch with stools and cutlery and crockery, while a stock of canned goods was piled on a shelf at the rear. There was even a cup of real coffee and two doughnuts.

The completeness of the display was its chief appeal and it combined the advantages of the lobby display with the appeal of the peep show.

Such a display is to be recommended only when there are ample fire exists at the sides, but where there is room this idea will be a real money maker. It can also be built in a store window if the floor of the window is nearly level with the street. It is different, so it is effective.

A Paramount Release

IT CROWDS THE LOBBY, BUT IT ALSO CROWDS THE HOUSE

You looked through the glass window to see the interior of Jenny's Restaurant, which figures in "Through a Glass Window." It was all fitted up inside like a typical lunchroom, and the time and trouble it cost was amply repaid

Selling the Picture to the Public

Had Dangerous Curves for Toonerville Car

Recently we showed the Toonerville Trolley rigged for May's Opera House, Piqua, Ohio. This is a close-up of the trailer on which "Aunt Eppie" rode.

This was bannered for "Dangerous Curve Ahead" and every little while the Skipper would stop the car and roam back to the trailer to have a row with Aunt Eppie as illustrating one of the curves.

Martin Bauer, the house advertising agent, was the Skipper and Wamter Sweet was Aunt Eppie.

These little family jars made for greater action and helped put over the combination bill. It even made the grade in Dayton, where the *News* ran a three-column cut and a story under a Piqua date line.

It is going pretty good when your exploitation can be laid off to a larger city, and the *News* has a large Piqua circulation; which is the real idea.

A Goldwyn Release

THE OTHER HALF OF A DUAL EXPLOITATION STUNT

We have already shown the Toonerville Trolley rigged by Harry W. Kress, of May's Opera House, Piqua, O. This is the trailer which advertised "Dangerous Curve Ahead," and every little while the skipper would illustrate one of the curves

This Race Track Fence Has a New Open Front

Board fences for racing dramas have passed beyond the novelty stage, but the Washington Theatre, Dallas, Texas, found something new for the old idea in the cutout insertion for "Thunderclap."

Instead of the somewhat dreary expense of fence, the centre was cut to let in a horseshoe within which was seen a cutout from the big sheets. The fence was ten feet high, with gates properly labeled, and the top carried the familiar "Coney Island Jockey Club Park." Pennants decorated the top of the fence and were cutouts to ensure their proper showing. Nothing looks more dreary than a limp flag.

The cutout not only lightens the display, but it gives the ballyhoo effect of a large sale, for the box office can be seen through the opening. If desired, the fence can be mounted on an endless belt and made to slip past the racers, and these can be mounted on an eccentric driven by the same motor, if additional action is desired. The display was a still in Dallas, but it would not cost much more to animate it.

By getting bids on the painting, the cost of the display was held down to $25.

The ushers were dressed in jockey silks and a jockey rider was sent through the streets on a blanketed horse.

Hooked to Hope

Thousands of portraits of Hope Hampton were given the readers of one of the Newark papers when that player did some personal appearance work at the Branford.

A double truck hook-up was arranged with stores at which Miss Hampton was scheduled to make purchases, and the display included a coupon good for one of the pictures.

This store work seems to be growing in popularity of late, and is a phase of exploitation valuable to those who can secure the personal services of a star. It was a young mint to the Branford.

A Fox Release

HERE IS A RACE TRACK WITH THE RACE SHOWING THROUGH

The Washington Theatre, Dallas, has improved on the straight fence idea by inserting a cutout giving a flash of the race and also breaking the monotony of a straight board front. The entries are posted on the front and there is also a fake bulletin of racing news on the right

Much in Demand

Apparently "A Certain Rich Man" was being paged all over Houston when William Allen White's play was being shown at the Capitol Theatre.

D. H. Stark decided to play for store hook-ups and they all advertised for a certain rich man to bring his party in for a soda before seeing the play at the Capitol, to buy his cigars at a certain store, to find a lady who does not appreciate what he buys from the advertising jeweler, and even one who fails to appreciate the work of a beauty parlor.

The result was an intensive drive that put the title into everyone's mind, with an increase in the box office takings.

Tagged Automobiles

Each afternoon during the run of "Her Husband's Trademark" at the Regent Theatre, Flint, Mich., B. D. Bailey took the numbers of six cars passing his theatre. Each morning he advertised these number, adding that if the owners would fill in a blank with the name and address a pair of seats would be sent.

After the first day, every auto owner in town went past the theatre and looked in the paper the next morning. Only six each day received passes, but even the Ford owners knew all about "Her Husband's Trademark," and came anyway.

This was worked as a circulation stunt by the newspaper, which contributed the space in return for the circulation booming. It was first used, apparently by the New York American in a circulation fight with the News. The American used photographs of cars standing at the curb, showing the license plate.

Doorknobs for Telephones

A new use has been found for the doorknob. The Key Theatre, Houston, Texas, had a liberal supply printed up—ten thousand—and used them both for doorknobs and to hang from the mouthpieces of public telephones. Everyone who was anyone knew that "The Queen of Sheba" was to be seen at the Key, for the town was thoroughly knobbed.

Selling the Picture to the Public

will not sell a single ticket. There must be argument and conviction in that space, if the dimes or dollars are to be wrung from the pocketbooks, and the mere announcement of the player and title is not, as a rule, sufficient. It might sell to a majority of the readers, but if a better planned advertisement can sell a hundred extra tickets to those who are difficult to sell to, those hundred sales are far more important to the house than a thousand sales more easily made. That is, the chief function of any advertisement; to sell to the hard to sell. The idea of all displays is that the mere announcement will get some but not all, and that the use of advertising will pull in the remainder. These last are the persons who are not actively interested in the photo-drama, but whose interest might be engaged through a proper approach. They will not respond to the usual advertising, but they can be made interested through a new approach or through the playing up of some special feature. You never heard a midway barker announce "Bosco the snake eater." Instead of that, he shouts "He eats 'em alive—ALIVE!" and sells to ten people where two might come in to see a snake eater. He visualizes his attraction in words, he challenges interest, and he pulls them in. The same sensational idea may not always work with pictures and it will stale if it is used week after week, but the general idea can be used regularly through a variation in the appeal, and people can be brought in who would not even come to see Mary Pickford, but who can be interested in some novel feature in the play. In this instance the character cut does much of the selling. The italic below the caption completes the sale. You are interested in the vicious looking character. When you read that it is Lon Chaney as a king of the underworld, you figure out that that sort of man must have made the underworld mighty interesting, and you go to see the production even if you do not know who Chaney is. If they do know Chaney through his past performances, so much the better, but the point is that the stranger can be sold if the proper argument is used, but he is seldom sold on star and title alone.

—P. T. A.—

Mae Murray Stills Are Capital for Layouts

Press Agents can always count on good stills for layouts from the Mae Murray productions, for she always has a good series of dancing poses to gladden the heart of the layout man. Fascination is no exception to the rule, for the bull dance (which sounds better when you call it El Toro), provides a striking costume and the chance to assume some add poses without going out of character. This is one of the early displays—a sample from Loew's Columbia Theatre, Washington, a hundred and ten lines across three, a three-eights to all practical purposes. This gives a nicely balanced display and permits a panel to be used effectively. There is plenty of talk, of which six lines are in six point Italic and five in eight point Roman. Most advertising managers would shudder at the idea of using six point type in a display advertisement, and eight would seem bad as well, but by holding down the big display lines to 24 and 36 points, the six point seems as large in comparison as would ten points lines in a display with a five or six line star and title as against the three. This total of 330 lines shows up better in the space than some of the 600 and 700 line displays used by western houses. It is attractive and readable. Size does not matter so long as a proper display is achieved, and there could be no better display than this announcement gets because the essential points of good display have been observed. In the first place there is plenty of open space, there is a well defined border that is not too heavy to kill down the type within, and the type itself is so planned that the large lines are given all the display and so these do not have to be as large by half as would be necessary were the minor

A MAE MURRAY DISPLAY

lines in full face or in larger characters. No manager ever "saved" money by cutting down his necessary advertising appropriation, but on the other hand, not one ever gained anything by paying for more space than he really required in which to put his attraction over, and by using too large a space habitually, he makes the cost of an occasional big splash almost prohibitive. The Columbia gauges its requirements very accurately, but it is helped by the fact that none of the Washington houses use extravagant space.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Mostly Plan Book Helps at the Luna

Here is another example of what the plan book can do to put you over, if you will pin your faith to the plan books—and use your own judgment. This is what sold Constance Talmadge in "Polly of the Follies" to the patrons of the Luna Theatre, Lafayette, Ind. If the Luna had an artist capable of such drawings, someone would snatch him for the cities at a larger salary than the Luna could afford. Instead of being content with second or third grade work, Mr. Johnson avails himself of the entire First National publicity staff and turns out a better result than some of the larger theatres with more space and a live artist have done. It is a Monday, and not a Sunday ad, but it is a Sunday size to put over the opening, and if you know Constance Talmadge's work and see those two cuts and stay home, it

MORE PLAN BOOK HELPS

is entirely your own fault. Most persons will not stay home, for they will argue that it is bound to be a good show, and the snappy cuts and the press book lines aid in creating that conviction. Of course Mr. Johnson had to lay out his own space and he has done that with a nice sense of placement, but he had something worth while to work with and could get on the job with a proper feeling of enthusiasm. The layout is as good as the material used, for it puts the cuts where they will get the most attention and yet places title and house where they cannot be overlooked. It is a nice bit of work from both angles.

—P. T. A.—

Balls Them Out

W. G. Schaefer, of the Schaefer Theatre, West Point, Ga., has formed his employees into a basketball five, and as Schaefer's First National Stars the team has been cleaning up.

The games are played in the early evening, and between periods the referee announces the attraction at the theatre that evening in case any reckless devils feel inclined to make a night of it. It has proven a good advertisement.

—P. T. A.—

Another Open Display That Will Sell Seats

Although the faces in this second week design from the Ohio Theatre, Indianapolis, on "Turn to the Right," are rather weak, the general effect is good and the type layout is an excellent model. Most artists would have put the circle right in the middle of the space, and a lot of advertising agents would have tried to stick type in on either side to wedge it in, and between them they would have ruined an investment in publicity. But here the circle is set over to the left, with only the Metro trade mark to break the barrenness, and the white space serves as an attractor just as surely as does the cut. If you will study that cut you will find that while the drawing lacks strength of line where it comes to faces, the artist has

Selling the Picture to the Public

learned the first great lesson of advertising drawing. He does not get his work too black. He knows that white is just as good in a drawing as it is in an advertisement, and he gets highlights on the girl's hair and on the boy's shirt, with the arms to lighten the lower part of the cut, and then he lines the background instead of making it a messy black. The result is inviting. It gets and holds the attention. The reader comes to the type with some interest, and the limited amount of text sells him on the idea of seeing the show. This is not a

A GOOD LAYOUT MODEL

wonderful advertisement, but it's a mighty good one, for all that, for both artist and copy writer have united to get a good effect. That title, for example, is just as prominent as would be a line twice as high and twice as black dumped into a mass of other bold faces. With competition held away, the light line is just as conspicuous and decidedly more inviting. When a layout man gets the idea that display is a matter of comparison and not a matter of ink area, he is well on his way toward success, for no matter how clever the copy or how spirited the drawing, if the space is too crowded, the advertisement is poor because it will not sell.

—*P. T. A.*—

Plan Book Attractor Crowds This Space

We think the Rivoli Theatre, Baltimore, made an error in judgment in selecting this three-column cut from the plan book for its three-column display. It is a very striking cut, but it is too large for the space, and though catalogued as a three-column, it should not be used in a space just that. In a four or five-column display this would be a winner, but it is too wide for the space used, and a smaller cut would have served as well. The combination of line and coarse screen gives it good printing qualities in newspaper work, and it is well planned, but it is poorly placed. With a Talmadge picture the title does not matter much, but it would have been a good investment to have thrown away the title cut and have had this set in straight type. Ornamentation has a prominent place in the preparation of good advertising, but the title is not the place in which to use ornament. Let the star and title show as clearly as possible, and use the ornament well away from this important section of the display. With the name and title repeated in type, this ornament might have helped, but this picture was sold in spite of the title cut and not because of its use. That attractor would make the foundation of a fine half page with a pair of these ornaments, one in either corner and the same thing repeated in type below, but there is not room here to use all this

RIVOLI
CITY HALL PLAZA
You'll Go Smilin' Through 1922, After You See
Your Norma—
Our Norma—
All-the-World's
Norma—
The Masterpiece of Love Eternal. Youth Supreme
NORMA TALMADGE
in
Smilin' Through
One Artiste Only Could Bring "Smilin' Through" Majestically to the Screen. You'll love her in it.
RIVOLI SYMPHONY ORCHESTRA FELICE IUDA Conducting

A BAD CASE OF CROWDING

and get the story over to the best effect. It may not occur to you at first, but that shadow to the right of the face is a striking effect. It brings the profile into powerful relief without resorting to the use of a solid black, and it gets several times the effect of no black at all. Get a magnifying glass and enlarge the cut and you will see better how well it works.

—*P. T. A.*—

Sivitz Has Enlarged Pittsburgh Spaces

With the opening of the new houses on the Rowland and Clark line in Pittsburgh, Samuel Sivitz has more work to get out, and he takes larger spaces. He is using a nice italic for his type inserts, but he is still trusting too much to his artist, and his artist betrays his confidence. There is a lack of force to this space, a 175 across four. Somehow it does not get over the idea of important shows, even though "Way Down East" heads the list. There is practically no strong line in the entire display, either in picture or drawn letter. It is all politely light and small, with no great appeal in the various portraits, because they, too, are weak and without character. It is all as weak as a man with a receding chin. There are no expression lines to the faces—just features, and just type for star and title announcements, with a benday backing that is as polite as the rest and about as weak. For a time Mr. Sivitz had his artist sitting up and taking notice, but the draftsman seems to have had a relapse, or perhaps he is a new man breaking in. Look back of some famous paintings and you will find that it is not the color which holds your attention, but the strength of the lines; the force of the drawing. This is what makes good work in advertising cuts as well as oil masterpieces. Were we in Mr. Sivitz's place, we think we should have killed a couple of artists long ago and be trying experiments in all type. Not long ago he sent in some very promising stuff in type and added that he rather liked it himself, but he seems to hold to the artist through force of habit, or perhaps because he is sorry for him. One of the other houses is doing much better

A CHINLESS SPACE

with all type. We would be very much interested in seeing Mr. Sivitz experiment along the same lines. We think he would give us much better work, because he knows what good work is and gets it when he is not hampered by his art department.

—*P. T. A.*—

Harrison's Idea

It is always easy to think of a good idea when someone else has done it first. De Sales Harrison, of the Howard Theatre, Atlanta, varied the usual exploitation stunts on "Three Live Ghosts" by giving a special invitation performance to the members of the American Legion.

This emphasized the up-to-date angle of the story, and, of course, it sent out a solid body of pluggers, for the Legion men, of all others, might be expected to find the most enjoyment in the story—and, of course, they told their friends.

No matter what else you do with this picture, try this stunt. Not only that, but watch for other titles which can be shown some special class at a private viewing with a view to getting them back when they can bring their friends.

—*P. T. A.*—

A Clerical Endorsement

A special showing of "Peter Ibbetson" at the Arcade Theatre, Ft. Myers, Fla., the morning of the opening, brought a result not anticipated by Manager J. P. Harris.

The usual list of prominent persons were invited, including Rev. Dr. G. W. Benn, who in replying to the note, wrote: "I have wanted to see the play ever since I was in New York two years ago and I saw an audience leaving the theatre in which John Barrymore was appearing in the play. Some were crying and some laughing and I have always felt a curiosity to see the play which left its audience so strongly moved."

The effect of such a letter in a small town where the minister was known to everyone can well be imagined. That's one of the fascinations of stunting. You never know what you are going to get.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

FILM men are complaining. They characterize the past season as the most disastrous in the history of the business. And they are absolutely right. The warm season is now here. Business will unquestionably be worse. But that, too, is expected. If business jumps during the warm season there will be many of us who will succumb to heart failure. But the fact remains that the 1921-22 season, as a whole, was a failure, financially. Yet, in all this gloom we find a ray of sunshine penetrating so promisingly that the 1922-23 season promises just the opposite to what the past year presented us.

THE picture business was hit hard, but not one-half as hard as the legitimate end. Burlesque, only a year ago so strongly organized, has been battered beyond recognition. Vaudeville likewise was hard hit. Musical comedy incurred losses that ran into millions. The dramatic stage all but attended its own funeral. And we in the film business have been kicking. Over what? Certainly, the season wasn't by many millions of dollars what we would wish it to have been, but just bear in mind that pictures are replacing the legitimate attractions in every city. And this in the hot weather season.

WE had a chat with Edgar Seldon, the veteran showman, composer and producer, the other day. Mr. Seldon starts production on his Madge Evans feature in two weeks. Men like Seldon are needed in this business. He has been working on the script for his initial picture for nine weeks and we are convinced that when he has completed the task he will have produced a feature that every exhibitor will want to show. Mr. Seldon is good enough a showman to appreciate that the exhibitor must be given something more than mere film to make money. And he is building his production with that thought in mind.

HE hasn't been wasting his time talking about what he will do. He has gone ahead and worked. He is now ready to start production. He has selected "On the Banks of the Wabash" as the title for his initial offering. He has engaged the services of an expert director and cameraman. He is confident that in Madge Evans he has a star who in time will be as great as any luminary in the business today. For Seldon's sake we hope so. But if he has not, it will not be because he has been deficient in his efforts, for he has circularized the entire world—let alone the United States—with interesting data concerning his star.

WE had hoped that Mr. Seldon would release "On the Banks of the Wabash" on the independent market, but we regret to report that he already has closed a deal with a big program company whereby it will handle the production. This transaction constitutes a genuine tribute to the showmanship of Mr. Seldon. Here is a picture on which production has not yet even been started and yet one of the most powerful national distributing companies in the business contracts for it.

THAT State rights distributors are hopefully and confidently looking forward to a profitable 1922-23 season is disclosed by the fact that virtually every important firm is busily engaged at this time completing plans for the new theatrical year, which begins in September. The Warners will have at least eight big productions available, while Arrow has closed contracts giving them the distribution rights to at least five big specials, not including the regular features for which they contracted early this year. Equity will not only distribute, but will maintain several producing units, while a reliable report has it that Commonwealth Pictures Corporation, of which Sam Zierler is the head, also will enter the independent production field. Affiliated Distributors of which C. C. Burr is the head, will have four big Edwin Carewe specials and two Johnny Hines features. Aywon Film Corporation this week announces a new Maciste production made in Italy, as well as the fact that it will release the Charles Bartlett features, the first of which already has been completed. This is "White Hell." So be patient and alert.

WHAT'S happened to the Independent Producers and Distributors Association? We have sought in vain to ascertain the status of that once promising association. And in its failure there is much to regret. Properly conducted this association could have been of invaluable assistance to independents in general, but for some unexplained reason it has been permitted to die a natural death. We sincerely hope that some day independent producers and distributors will wake up to the true value of real organization.

WITHOUT organization there never will be stability in this branch of the film business. The I. P. D. A. a year ago promised much, but it has apparently passed away without accomplishing a single thing that it was hoped it would do. An effective organization like the I. P. D. A. promised to be could have been of tremendous value in times like the present, but apparently the producers and distributors care naught about the welfare of the trade in general.

WE look forward to a big season. But independents will find themselves on the outside looking in if they do not change their tactics. Organization is necessary. A co-operative organization must come. Without it no success can be permanent or complete. But that organization must be effective—sincere. It must function properly. The heart of every member must be with and in it. Much can be accomplished through organization. Nothing of material benefit to the trade in general ever will be accomplished through individual effort.

THE season of 1922-23 can be made a big independent year. Exhibitors will seek big exploitable pictures and independents are best equipped to furnish them. But without organization no headway will be made. The movement must be general, organized and systematic. There must be no pulling in opposite directions. Yet, that is what is threatened unless some effective means is taken immediately of bringing the responsible producers and distributors together.

THIS department hopes that the I. P. D. A. will be resurrected. We have every confidence in the men who originally undertook to successfully put it over. We appreciate, too, the fact that events of the past year probably made it impossible for them to give the attention that the organization required. We do say, and with emphasis, that a most glorious opportunity to found a necessary organization that in time would benefit the trade in general, has been lost. But it is not too late. Sooner or later organization in our ranks must come in some form or other. Why not now?

BOBBY NORTH and Larry Weber have entered the independent distribution field on an elaborate basis and next season will be in the market with a number of productions. Mr. North is a pioneer showman whose heart beats with that of the showman. He appreciates the fact that only by contributing to the success of his patrons can his success be complete. We take this means of extending our sincerely best wishes to two of the most popular and livest showmen in this country.

JOE BRANDT has a big job on his hands. He has undertaken the task of putting over Federated Film Exchanges of America. This organization is in dire need of an able captain. It embraces some of the best exchangemen in the country, but because of a lack of product Federated has all but collapsed. These exchangemen have dumped thousands into the organization. Some of them dumped so much money into the enterprise that today they find themselves only marking time.

JUST what the position of Federated will be in the film business depends largely on what Mr. Brandt does in the next few months. He and the Cohn Brothers have in C. B. C. Film Sales Corporation one of the best organizations in the film business. It took hard work to establish and build the business that C. B. C. today enjoys. But it has been a fight worth while. And we are confident that if Mr. Brandt puts the same effort into Federated that he gave to C. B. C. he will have no trouble attaining success. But it's going to take a lot of hard work.

AND hard work on the part of Mr. Brandt isn't the only thing that is necessary to "put over" Federated. Without the moral and financial support of every exchangeman nothing that Mr. Brandt will do can raise Federated to the height that its backers hope it will reach. Co-operation is needed and must be given. Without it Federated can never hope to succeed. There is a big field for it. But it must line up real worthwhile product, productions with box-office value. Mr. Brandt's the right man in the right job, but he is only one of the many who are financially concerned. We know Joe Brandt will do his share—and hope that the others will follow his example and back him to the limit.

In the Independent Field

International Seeks to Hold Up Release of "I Am the Law" Claiming Infringement

C. C. Burr Files Petition to Prevent Burkan from Issuing Warning Letters, Which Producer Terms Libelous—I. F. S. Files Injunction Notice

Exchangemen and exhibitors throughout the country are focussing their attention on the legal wrangle that has developed this week between C. C. Burr, Affiliated Distributors, Edwin Carewe and Edwin Carewe Pictures Corporation, on one side, and International Film Service, Nathan Burkan and James Oliver Curwood on the other. The wrangle resulted from a charge made by International in telegrams sent to various exchanges releasing Edwin Carewe's "I Am the Law," in which Mr. Burkan stated that that production was an infringement on the International production, "The Valley of Silent Men," based on a James Oliver Curwood story. The latter picture was directed by Frank Borzage at a cost said to be $168,000.

The first legal shot was fired on Monday of this week by Mr. Burr, who filed a petition in the New York Supreme Court seeking to restrain Mr. Burkan and International from further sending out wires to exchangemen and exhibitors warning them against release or exhibition of "I Am the Law." This case was heard on Wednesday, May 31, and taken under advisement. Up to press time no decision had been handed down.

Today (Friday, June 2) Nathan Burkan, on behalf of International, filed a motion in the United States District Court seeking an injunction to prevent the release and exhibition of "I Am the Law" pending settlement of the status of the two productions. A hearing on this motion will be held Friday, June 9.

Despite the attitude taken by International, "I Am the Law" was given its New England premier at Gordon's Olympia Theatre in Boston, Mass., on Monday, May 29, and continued showing there through the week. The Carewe production is scheduled to be shown at the Strand Theatre in New York next week.

Both sides this week threatened suits for damages. Mr. Burr was bitter in his denunciation of tactics utilized "by counsel for International," and said that he would go the limit. Mr. Burr, through counsel, Frederick L. Newgrass of Neuman & Newgrass contends that "I Am the Law" is not an infringement on "The Valley of Silent Men," that it is based on a work of James Oliver Curwood entitled "The Poetic Justice of Uko San," published in Outing Magazine in 1910. Mr. Burr also claims they had a written agreement with Mr. Curwood. This agreement, he claims, was further emphasized by a letter received by the author, in which his associates, he said, were authorized to elaborate or add to the original script.

Mr. Burr also contends that the situation, which International claims is an infringement, is not new and that "there is no plagarism" in that that situation was used by dramaists hundreds of years ago in various forms.

Burkan's action on Friday was based on an affidavit signed by Harry P. Carver, general manager of International, who claims that "The Valley of Silent Men" is a James Oliver Curwood story published by the Magazine Company and later by the Cosmopolitain Company in September, 1920. In March, 1920, it is alleged the picture rights to this story were transferred to Mrs. Ethel M. Curwood, who later sold them to the Magazine Company, which is said to have turned down an offer of $85,000. Later International acquired the story for screen reproduction. It is further charged that the principal situation wherein "Sergt. Kent of the Northwest Mounted who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then he recovers and death by hanging staring him in the face," was infringed upon by the defendants in that that "situation constitutes the big scene in the production complained of."

"The Valley of Silent Men," Mr. Burkan further claims, has not yet been released, but he contended that International had advertised the aforementioned situation to the trade. He charges defendants with "appropriating the story of 'The Valley of Silent Men' and dominant theme, scene, situation and characters thereof and entered into the transaction as follows:

"On March 21, 1922, one William Nigh acquired from James Oliver Curwood for a sum of $1,000 the screen rights to 'The Poetic Justice of Uko San.' This was a short, obscure story that has indifferent success and it was published in 1910 in Outing Magazine. It will be observed that this does not deal directly nor remotely with officers of the Royal Mounted.

"Thereafter and on the 25th of May, 1922, Affiliated Distributors advertised in motion picture trade papers a picture entitled 'I Am the Law' and claimed it to be an adaptation of the latest James Oliver Curwood story."

The action of International came as a complete surprise to the trade in general and will be watched with great interest. "I Am the Law," in the opinion of the writer, is the best Northwest production ever made.

W. H. Leahy With Houdini

William H. Leahy has been appointed sales manager for Houdini Picture Corp., which is producing special feature productions for the state right market. Mr. Leahy took up his new duties this week and is concentrating his efforts on the first Houdini picture, "The Man From Beyond," which created a sensation at its recent engagement at the Times Square Theatre, New York, where it was presented at two dollar prices.

Between You and Me

AL KAHN, who maintains exchanges in Omaha and Kansas City, has withdrawn from Federated Exchanges, according to reliable information. The Federated crowd is reorganizing its forces and some very important changes are expected. Considerable money has been dropped by the various local exchanges who have tried to put it over the co-operative releasing proposition, but the going has been a hard one.

Phil Goldstone, producer of the Richard Talmadge pictures, is coming out strong on independent productions. Goldstone knows what the market wants, but he should pay more attention to the distribution and exploitation end of his enterprises. Why a star like Dick Talmadge isn't given wider exploitation is a mystery.

Unless some independent producers watch their step during the next few months there are going to be no few flops next season. No less than 42 melodramas that were popular years ago will be revived for the screen. Why there should be such a mad scramble for such revivals is something that is hard to understand.

The task of raising $200,000 at this time seems like an impossibility, but Lou Berman, of Philadelphia, had no trouble raising that amount among 22 exchanges in less than two days when it seemed certain that the Warners' 1922-23 product would be acquired for First National. That deal was the biggest accomplishment of the year and incidentally a wonderful achievement on the part of the independents.

The practice of some exchanges of booking pictures for which they have acquired no rights and then using these contracts as a means of forcing the distributor to come through is something that should be looked into at once. The menace is that this practice is spreading and unless checked immediately serious consequences will result.

A certain distributor whose picture we found fault with, but pointed out that fault constructively, sent us a letter in which he suggested that trade papers refrain from publishing reviews on pictures that are unfavorable. This writer cannot see the situation in that light. It is the purpose of this department to pass honestly on all pictures. Our reviews are destined to be constructive. We realize the value of every film, but we will insist on honesty.

Geo. A. Levy Comes to Metropolis and Closes Several Big Deals

George A. Levy, president of the Liberty Theatres Corporation operating a large independent film exchange in both Denver and Kansas City, visited New York last week. Mr. Levy was formerly Industrial Commissioner of the city and county of Denver and is prominent in political circles in that city. He had just finished a lecture tour before coming to New York.

During his stay in New York Mr. Levy closed several important deals with Irving Lesser, general manager of Western Pictures Exploitation Company. He also announced that the world's premier of that company's latest picture, "The Man From Hell's River," a James Oliver Curwood Story took place at the William Fox Isis Theatre, Denver, May 21 to 27th inclusive.

Wires from Denver two days after the opening of "The Man From Hell's River" stated that the Curwood picture played to standing room only and that everything looked good for a record-breaking week.

Cartoon Titles for Hallrooms

Believing that the titles of a comedy are of almost equal importance to the action itself in getting laughs, and that good titles can make or break a comedy, Harry Cohn, producer of the two-reel Hallroom Boys' Comedies, announced this week that the closest attention will be given not only to the content of the titles on the new 1922-23 series, but to their "dressing up" as well.

With this end in view, the titles on the new series are all to be specially illustrated with cartoons, each cartoon carefully thought out to get the maximum comedy value out of the action preceding and following the title, and out of the comedy meaning of the title itself.

In the Independent Field

"Your Best Friend", "I Am the Law" and "Determination" Open in New England

Despite the advent of the warm weather premiers of State-rights pictures during the past week were numerous. "I Am the Law," the Edwin Carewe crack production, handled by C. C. Burr's Affiliated Distributors; "Your Best Friend," starring Vera Gordon, State-righted by Warner Brothers, and Lee-Bradford's "Determination," all received their New England premiers this week, and, despite the intense heat and the holiday, all reported good business.

It is certain that as a consequence of the showing of "Determination" at B. F. Keith's Victory Theatre in Providence, R. I., this week that the rights to that picture in New England will be sold. Arthur Lee was in Providence this week to close a pending deal with Harry Segal, of Pioneer Exchange, Boston. Sam Lee, cleverly exploited the picture which topped a program that included the East Coast Productions, Inc., feature, "Ashes." Matt Rielly, manager of the Victory, where Arrow's "Ten Nights in a Barroom" made history, played a big part in putting that picture over in conjunction with the personal appearance of Miss Gene Burnell, the star, who made a splendid impression on the theatregoers and came in for much publicity.

The daylight saving schedule, however, is working havoc with exhibitors in general, cheating them out of the 8 o'clock show, concededly the best draw. But despite this business held up particularly well in spots, although generally throughout the country the returns were not up to expectations.

Warner's "Your Best Friend" was shown both at the Tremont Temple in Boston, and at the Opera House in Providence, R. I. The engagement was widely advertised in both places and, according to information given out Tuesday, the opening day at Tremont Temple drew $1,200 in spite of the intense heat that prevailed during the day. The Opera House in Providence is out of the way, but the teaser advertising offset this shortcoming and indications were that the picture would net Screenart Exchange, Boston, a fair profit.

"I Am the Law" opened at Gordon's Olympia in Boston this week and with an attractive and cool lobby did a good business the first three days with the draw holding up fairly well at press time. Heavy newspaper advertising helped considerably.

That the current season has been the worst in years has been proven time and again, but a box office report received this week takes the prize, for the theatre man stated that "due to fact that only two persons were in the audience we did not give a single show." Another Covington, Ky., house did a gross of $4.50 in one day.

Baltimore theatres made a strong play on Arrow's "Ten Nights in a Barroom" this past week, that melodramatic sensation playing four of the biggest houses in that town, the Palace, Belnord, Schanze and Community, and all reporting saitsfactory business in spite of the heat.

With the circus war on in full bloom in the East the movie houses are suffering. The big top shows are playing the bigger towns, following each other so rapidly that by the time they get out of town there is little money left for the theatregoers to spend on pictures. This, together with the presence of carnivals, seems to be hitting the theatres to no little extent.

Louis Bache of First National, Washington, D. C., and Harry Crandall, the capital city exhibitor, are aggresssive showmen and overlook no hets, so no surprise was occasioned when word was wired to this office from there to the effect that "I Am the Law," which opened there Monday, was going great guns and bade fair to set a new record.

Clara Kimhall Young in "The Worldly Madonna" also went over satisfactorily at the Rialto Theatre in Washington, D. C., although the exploitation was mild in comparison to that given "I Am the Law."

"Your Best Friend" has been winning additional laurels for Dore Davidson, who plays the role of loyal hookkeeper, opposite Vera Gordon, in that Warner feature. His work has been so highly praised that exhibitors everywhere are featuring him on all billing.

Texas Guinan made a personal appearance at the Grand in Atlanta, Ga., recently in conjunction with the showing of "Spitfire," and the combination managed to pull in big business.

F. A. Smith of the Comfort Theatre in Omaha, Neb., found "The Golden Trail" a knockout and made money with it.

"The Unknown," with Dick Talmadge, did a flop for G. W. Yeaton, who operates the Ioka Theatre, Exeter, N. H. Yeaton found the star a wonder, but the story was had, he opined.

One of the wonders of the State rights market is "Frivolous Wives" with Rodolph Valentino. This pictuer is cleaning up despite the fact that it is a re-issue. However, the star is the big draw, and exhibitors using this revival are cashing in profitably.

"Give us more like this one" is the way L. C. McElson of the Eagle and Rainbow theatres, Kansas City, comments on "The Adventures of Tarzan," the Weiss serial, starring Elmo Lincoln. This serial is a good het, judging from exhibitor reports.

Oscar Lund Starts Work on "Love's Old Sweet Song;" News of Eastern S. R. Producers

With every stage in the large Paragon Studio at Fort Lee, N. J., occupied by sets for his first special picture, Oscar Lund is producing "Love's Old Sweet Song" from the story by Augustus Bertilla. Jacques Byrne wrote the scenario. By keeping the technical staff busy building several interiors at once and moving his company from stage to stage without having to wait for the completion of new sets, Mr. Lund has planned to complete studio work on the picture within a few weeks.

The camera work is in charge of William Miller, while Charles Manning is acting as assistant director. Those in the cast are Helene Weir, Don Gallagher, Margaret Brown, Warren Cook, Helen Lowell, Ernest Hilliard, Lew Wolheim, Miss Ray Allen, Walter Gaines and John Tansey.

Work on the initial Eddie Polo independent serial, "Cap'n Kidd, Jr.," is proceeding rapidly at the New York studio. It is expected that the entire serial of 15 episodes will have been completed hy the latter part of July. Work on the second serial will be started early in Septemher according to the present plans.

John Russell-Lowell, producer and star of "Ten Nights in a Barroom," will return to Gloversville, N. Y., late next month to start production on the second special, based on a story written by L. Russell Case, who wrote the screen version of "Ten Nights." Arrow will release.

Charles Bartlett, according to reports, will soon start work on another Northwestern melodrama for distrihution through Aywon Film Corporation. His first feature, "White Hell," has been acquired for distribution by Aywon.

Edgar Sheldon expects to start actual production on his latest picture, "On the Banks of the Wahash," some time this month. There was a report current that a picture with such a name had been issued, but investigation by this department led to the discovery that there was no truth to such a report.

Dell Henderson, director of the James Oliver Curwood pictures that Pine Tree Pictures, Inc., is making for Arrow distribution, starts work on the latest feature, "Jacqueline."

There is some talk that the Warners, following completion of their four specials on which Harry Rapf is now working at the Warner studio on the Coast, will transfer their production activities to the East. Tbis report, however, has not been verified.

A. D. V. Storey will supervise the production of a special carnival reel that will be taken during the Movie Festival at Starlight Park in New York City late this month.

Production on "Go Get 'Em Gallagher" starring Johnny Hines starts next week at C. C. Burr's new Long Island, N. Y., studio. Tbis will be Hines' second independent feature.

Federated Opens Gotham Offices

Federated Film Exchanges of America, Inc., have moved their New York office to 220-228 West 48th street. Joe Brandt, executive director of the Federated, is quite elated over his new offices because of the fact that it was in the same offices that he now occupies that Jesse Lasky started his first motion picture enterprise, and Brandt feels that the spirit of success that hovered over the Lasky Enterprises while they were in these offices is still dominant.

Fred Caldwell Finishes Feature

Fred Caldwell, author and director of "Night Life in Hollywood," has just completed shooting and is now engaged in editing.

ALICE LAKE

Who plays leading role in "More to Be Pitied Than Scorned," C. B. C. Film Corporation's first big melodrama"

New C. B. C. Feature Is Nearly Ready

Actual production work on "More to Be Pitied Than Scorned," first of the series of melodramatic features which C. B. C. Film Sales Corporation is to distribute, has been very nearly completed, according to word from the West Coast production centre, all the interiors have been shot and if the production schedule is carried through the coming week will see all the actual photography completed and the picture well on the way toward final editing.

The cast of "More to Be Pitied Than Scorned" includes Alice Lake, Rosemary Theby, J. Frank Glendon.

In the Independent Field

MADGE EVANS
Clever girl star who will be featured in Edgar Seldon Production, "On the Banks of the Wabash"

Distributors Pressing Exchanges for Payment of Old Notes; Many Holding Up Releases

Exchanges throughout the country are being hard pressed by national distributors, who, finding themselves in immediate need of cash, are demanding payment of notes that they hold. One distributor this week, holding notes calling for an aggregate amount of $232,000, communicated with the exchanges, demanding payment. This action has brought about a serious situation that has given an insight to the financial status of the exchanges.

Some of the most prominent exchangemen in the country are threatened by these distributors who insist that the money be paid immediately. More than 80 per cent. of the exchanges will be unable to meet these notes, due to the bad business and inability to get proper bookings at this time of the year.

George Fecke of Motion Picture Distributing Corporation of Boston this week announced that he will not release "Yankee Doodle, Jr.," until early in the fall. Mr. Fecke has enjoyed the most prosperous season in the history of his organization. "The County Fair," is still scoring big in New England and proved the best independent drawing card there this season.

Trade optimism was reflected last week in the launching of the Quality Film Company by David Bernhaum and Burt King in Dallas, Tex. The firm announces that it has a list of 25 features, 22 two-reeler comedies, 25 two-reel dramas and westerns ready for distribution. The firm's offices are located at 1816½ Main street.

True Film Company of Texas is holding up the release of the Cbic Sale feature, "His Nibs," and the Equity special, "The Black Panther's Cub," until the early fall, in view of the fact that many of the theatres in the Southwest territory are closing.

Tom Parker of Parker Film Company has purchased two new productions for distribution in the Dallas, Tex., territory. He took over "The Unconquered Woman" with Ruhye De Remer and "The Soul of Man."

M. Cohen has entered into a partnership arrangement with Eddie Silton and it is expected that the Silton Film Distributors will soon enter the independent film exchange ranks in Chicago. The exchange has taken over the distribution of "Boomerang Justice," the first of the George Larkin series recently released by Russell Productions, Inc.

The American Releasing Corporation, much to the surprise of exchangemen and exhibitors in that territory, on Saturday, May 27, closed its St. Louis office. The distribution for the St. Louis territory will be handled from the Chicago and Kansas City exchanges.

H. T. Moore of Moore Amusement Company of Tacoma, has secured the rights for thirteen States, British Columbia and Alaska for "Some Wild Oats," which recently had a showing at the Class A Theatre in that city.

De Luxe Feature Film Company of Seattle this week sent out an interesting circular to exhibitors in the Northwest directing attention to the timeliness of their productions, which include the Irving Cummings two-reel Northwest Mounted Police stories. Lester Cuneo Westerns, two-reel Cactus outdoor dramas, "The Sage Brush Trail" and "The Man from Hell's River."

R. D. Lewis Film Company of Dallas, Tex., has signed Big Boy Williams to make a series of personal appearances in conjunction with the showing of "The Trail of Hate."

W. B. Underwood of Specialty Films, Inc., of Dallas, has purchased the Texas, Oklahoma and Arkansas rights for the 15-episode Selig serial, "The Jungle Goddess."

ROBERT O'CONOR
Producer of Billy Franey comedies of two reels

Newsy Gossip of the Trade

SAM WARNER arrived in New York this week from the Coast. He will be in New York for several weeks.

George Focke of Motion Picture Distributing Corporation of Boston was in town this week, closing several important deals.

Edwin Carewe, president of Edwin Carewe Productions, Inc., producer of "I Am the Law," which Affiliated Distributors, Inc., is releasing, is in the metropolis working on the scenario for his next production.

This was a busy week for independent exchangemen. Harry Charnas of Cleveland and Sam Grand of Boston came on to New York.

There was some talk in reliable circles this week to the effect that a number of former Federated exchangemen will get together for the purpose of forming another national co-operative and independent State rights syndicate.

Charles Schwerin, representing Arrow Film Corporation, is touring the Middlewest. Among New York State righters who have made Pittsburgh their temporary headquarters recently are Mr. Schwerin, C. B. Price and David Horsley.

Arthur Lee of Bradford-Lee, Inc., distributors of "Determinstion," spent most of the week in Providence, R. I., where that feature showed at B. F. Keith's Victory Theatre. Mr. Lee is dickering with Harry Segal of Pioneer, Boston, Mass., for the New England rights to that feature.

Savini Films, Inc., of Atlanta, Ga., recently won first prize in a national sales drive conducted by Sacred Films, Inc., producers of the Bible series. New York ran a close second.

Ralph Spence has at last completed all work on the titles for "Yankee Doodle, Jr."

De Luxe Film Company of Seattle this week announced that it had changed the title of its latest Roy Stewart picture, "Ridin' Wild," to "The Sage Brush Trail."

Felix Goldfarb has acquired control of Climax Film Corporation of New York, having recently been elected its president and general manager.

E. E. Van Pelt, general sales manager of Sacred Films, Inc., is in New York closing several pending deals. He also brought with him prints of the sixth, seventh and eighth episodes of the Bible stories, which his firm is making in Burbank, Cal.

Federated Sign Joe Rock Comedies; Seek More Product

The first contract that was signed by the Federated Film Exchanges of America, Inc., for the fall releases was a series of twelve Joe Rock special comedies to be released one a month starting the latter part of August.

Joe Rock was in New York last week and outlined his plans for production and they include the acquisition of two of the best comedy directors now producing on the coast, also a staff of comedy story writers who have a number of big comedy successes to their credit.

The Federated have already completed arrangements with Joe Rock, whereby he will place the standard of his present series of single reel comedies on a higher plan than any other comedy now being offered to exhibitors.

Joe Rock, in commenting upon his production activities for the Federated said he will have one of the best comedy units in the West.

Film Notables Attend Syracuse Initial Show

SYRACUSE, N. Y.—(Special)—Many film notables journeyed to this city Wednesday to attend a private showing of "The Isle of Doubt," the first feature production of Syracuse Motion Pictures Company of that city, at the Onondago Hotel.

The star of the "Isle of Doubt," Wyndham Standing, and the supporting company were present including George Fawcett, Dorothy Mackaill, Warner Richmond, Marie Burke, Arthur Dewey and others. Director Hamilton Smith and chief cinematographer Arthur Cadwell were masters of ceremonies. Immediately after the picture presentation which was augmented by a symphony orchestra, a reception and ball was given, and the elite of Syracuse were in attendance.

Ricord Gradwell, president of Producers' Security Corporation, which will handle the distribution arrangments of the Syracuse Motion Pictures Company features, was present with his staff, and expressed himself as being delighted with "The Isle of Doubt."

Signal honor was accorded the star, Wyndham Standing, when on Saturday business men of Syracuse tendered him a banquet and extended him the freedom of the city. Standing has been engaged to star in the next production.

Weiss Dickering With National Distributor

Following the announcement that Weiss Brothers' Artclass Pictures Corporation had acquired "Destiny," that organization received several offers for distribution of this picture. These offers came from the leading national distributors and it is believed that a deal will be consumated within the next week, whereby the picture will go to a national distributor.

Prior to its acquisition by Weiss Brothers, "Destiny" had been vigorously bid for by many prominent theatrical and film people, including Morris Gest and Al. H. Woods.

COMING!

Equity's Big New Super Special for the Independent Market

WHAT'S WRONG WITH THE WOMEN?

The Picture the Whole Nation Will Soon Be Talking About

Written and Produced by Daniel Carson Goodman

Directed by R. William Neill

Presenting such celebrated stars as Barbara Castleton, Wilton Lackaye, Montague Love, Julia Swayne Gordon, Huntley Gordon, Paul McAllister, Constance Bennett, Mrs. DeWolfe Hopper, Rod LaRocq, Mrs. Oscar Hammerstein.

"WHAT'S WRONG WITH THE WOMEN" is going to prove the biggest money making sensation in the entire Independent field

EQUITY PICTURES CORPORATION, 723 7TH AVENUE, NEW YORK CITY

In the Independent Field

FADING IN AND OUT
With Joe Lee

DO you remember when Phil Glickman, who now has a string of theatres in Michigan, and Manny Mandelbaum, now an Ohio First National franchiseholder, formed, organized and were the heads of World Film Corporation? Phil figured that a capital of $50,000 was plenty. Soon they were $66,000 in debt. Phil went to Pop Lubin of Lubin Films, Inc., to financially interest that gentleman in the venture.

"I'm sorry if you have any money tied up in this enterprise," replied Lubin. (Both Phil and Manny had every dime they possessed tied up in the thing.) "The people don't want long pictures and your plan and company are a failure.

At that time the World was releasing four and five-reel pictures. Cleveland and Detroit papers please copy.

Electric light in front of Broadway restaurant reads: "Coming Soon—the Hollywood Bathing Vamps." Hollywood, you sure are "famous."

Some Early Releases

"Portio," "Rog Picker of Poris" and "The Heort of a Police Officer." —(World).

Heres the latest: a popular waltz entitled "Hollywood." Lyrics by Tom Jones, music by Charles Fritsche. Who wants to buy the picture rights?

Speaking of High Salaries

Not so long ago, if you remember, or were running Romo films" in the following productions: "Fanges of Hote" "Cords," "Through Donte's Flomes" ond "The Worker" appeored Stuort Holmes who got $40 a week), Mory Alden (then leoding womon ot $40 per), and Edith Holler (also $40 per). Priscillo Deon ond Christine Mayo were "extros" and collecting five dollors per doy. Will Dovis, deceosed, was director generol at the princely solary of $83.50 o week. C. Long Cobb, now with Artcolor, wos gencral monoger, press ogent and what not. In foct he played more parts thon Chic Sole—ond londed $42.50 for his end every week.

Small news item in New York newspaper: "Mary Pickford Saves Young Girl's Life." Wonder why this yarn wasn't planted on the front page?

What's all the shooting for? Don't get panic stricken if you have to close your house during the hot spell. Do you remember when nearly every theatre in the country closed during the summer, for repairs, and repainting the house—and opened strong in the fall?

The Orpheum Circuit, with two exceptions, has closed all its theatres. This is an annual occurrence. The shutdown lasts three months every year. Asked an Orpheum official why this was done and he said: "Why even the public will become sick of a good thing. We close most of our theatres in the summer to give our patrons a rest. But in the Fall when we open again our patrons are hungry for our style of entertainment and business starts with a bang."

Think it over, Mr. Exhibitor.

Do you remember when Arthur H. Swayer, now of Sawyer & Lubin, was releasing via the State rights route? They had Swayer Features. Did you ever run the Swayer Features—"The Bells," etc?' All money makers.

Gone But Not Forgotten

Remember those flash pictures "Traffic in Souls," "The Inside of the White Slove Troffic," "Smashing the Vice Trust," "Shackled Souls," "The Drug Terror," "Dope," etc.

And remember when the Moving Picture World refused emphatically to corry o line of odvertising or publicity on these subjects despite the foct that it wos offered all kinds of money by its producers for the purpose of inducing it to occept the copy.

The M. P. World wos owoy ahead of the field even in those doys.

A State rights exchange manager wirelesses: "Business is bad. What can I do?"

"Read Kipling's 'If.'"

O'Conor Productions to Produce and Distribute State Right Film; Rapf Engages Stars for Feature

LOS ANGELES — (Special) — The O'Conor Productions, Inc., has entered the State rights market with a new distribution plan. The firm, headed by Robert O'Conor, for five years with Hal Roach, will produce and release direct from Hollywood a series of 26 two-reel comedies starring Billy Franey. Four of these productions already have been completed. They are "No Brains," "Highly Polished," "Peace and Pieces" and "Hot and Cold." The principal feminine support will consist of Gale Henry, Vera Reynolds and Ena Gregory.

F. E. Samuels is sales manager and took over his new duties this week.

Robert O'Conor, of O'Conor Productions, Inc., issued the following statement: "James Cainay, of the Independent Producers' Distributing Syndicate, contracted to release our Billy Franey comedies, but through a mutual understanding this agreement has been declared off. Bill Franey's pictures will be released to the independent market by O'Conor Productions, Inc., of Hollywood, Cal., direct. This is in line with our new policy of selling direct, a policy conceived by Gus Schumacher, my general manager."

Niles Welch and Ruth Renick are working in the new Harry Rapf production, "From Rags to Riches," which Warner Brothers will state right. This is the picture in which Wesley Barry will star and which is being made here now. Russell Simpson also is in the cast.

Pacific Film Company will start filming its first super-feature about the last week of this month, according to President John J. Hayes. No details concerning the nature of the picture or its cast have been made known.

A. Guy Frumm, secretary and treasurer of Pacific Film Company, has temporarily transferred his activities from the Pacific studios, in Culver City, to the Thomas H. Ince lot, where he is acting as production manager for Ward Lasalle.

John J. Hayes also announced this week that Harry R. Smith, head of Smith's Film Sales, Ltd., of London, England, is his foreign representative. Smith arrived in this country this week.

A. C. Bromberg, of Atlanta, according to word given out here, will handle all the Pacific Film Company product in this territory. His first release will be "The Fatal 30."

The Billy Armstrong comedies, to be produced by the Reaguer Productions, Inc., will not be released through Pacific.

William Fairbanks is busy at work on a series of westerns that will be distributed via the State rights market this season by Biasfour.

Louis Auerbach, vice-president of Export and Import Film Company, is in Los Angeles, consulting William N. Selig in regards to the latter's pictures which the former firm will State right.

Nathan Hirsch Will Distribute New Maciste-Italá Production; Announces Release for 1922-23

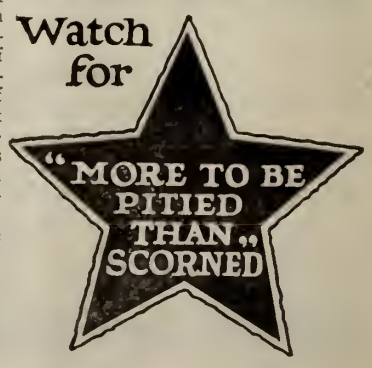
Nathan Hirsch, president of Aywon Film Corporation, this week issued an announcement embodying his releases for 1922-23. Mr. Hirsch is particularly enthusiastic about a new super feature, starring Maciste, the Italian strayman star, that his firm will State right next season. This is the same star who appeared in "Cabiria," the famous Italian super which proved such a big financial success in this country. Maciste will appear in a modern drama, which Mr. Hirsch acquired rights to while he was in Europe last winter.

In addition to the Maciste special Mr. Hirsch also announced that he will have for distribution a series of "Diamond Dot" five-reelers, together with three series of short releases. He has also contracted for the distribution of "White Hell," the Charles Bartlett production, dealing with a Northwest Mounted Police story. This is the production that was made in Gloversville, N. Y., and stars Richard Travers.

Aywon also will distribute all the Charles Bartlett productions, the second of which is now said to be in the course of production. The announcement also stated that Mr. Hirsch is dickering for distribution rights to three other productions, Mr. Hirsch is particularly enthusiastic concerning the future and stated that the current year, despite the depression, has brought for him his biggest season.

Von Tilzer Is with Backer

Franklyn E. Backer of East Coast Productions has appointed Jack Von Tilzer, General Sales Manager. While comparatively new to the independent field, Mr. Von Tilzer is a veteran in the film industry, and has had wide sales experience.



In the Independent Field

New International Producing Combination Is Being Formed; Import and Export News

Cable advices from Europe this week brought conclusive information relative to the formation of an international company there for the production of pictures for the world market. This combination will make pictures in England, France and Italy and already is making overtures to American stars and directors.

Another important development in the international situation came in the form of an undenied report that Goldwyn had purposely sent Maurice Tourneur to England for the purposing of interesting certain European producers in a co-operative production plan. Further reports indicate that the coming summer will see a wholesale invasion of European countries by American companies who plan making pictures there.

The German Government has issued an order limiting the importation of foreign films in Germany. In the future an exporter will be permitted to bring in a percentage of film based on the sale of German pictures to the country from which he does the importing. This means that if a picture is sold in the United States for 1,000,000 marks American films worth 1,000,000 marks will be allowed in Germany through that exporter.

Cable reports received this week by Ricord Gradwell, president of Producers Security Corporation, told of the safe arrival in London last week of Elsie Cohen of Hollandia Film Company of Haarlem, Holland. The company that arrived there includes Carlyle Blackwell, Evelyn Greeley and Mr. and Mrs. Oscar Apfel.

Luperini Brothers have acquired distribution rights to the Jack Hoxie series, distributed by Arrow Film Corporation, for Argentine, Uruguay and Paraguay.

Critics in general agree that "The Bohemian Girl," produced by Astra National Productions, Ltd., constitutes one of the greatest productions made in England. The American distribution rights on this feature have not yet been announced.

Carl Laemmle of Universal will sail for London from New York on June 25 to make an inspection tour of the exchanges Universal control in Europe. Mr. Laemmle does not expect to return to the States until the latter part of September.

As a result of a regulation recently issued by the Mexican Post Office Department the importation of American films in that country is being seriously affected. Under the ruling, it is understood, Paramount and Metro will be barred with the threat that Universal and First National will be accorded a similar reception. Why this action has been taken the Mexican Government has not explained, although there is talk to the effect that European film interests, desirous of monopolizing the Mexican trade, inspired the move, which Will Hays is now investigating.

The Reichstag recently passed a bill according the same copyright protection to American authors as is accorded Germans in this country.

Foreign Sales Manager Mountain of Arrow reports foreign business improving rapidly. He takes an optimistic attitude concerning the immediate future.

The big deal involving the U. F. A. and Ike Blumenthal and Al Kaufman of Hamilton Theatrical Corporation has fallen through, according to reports received this week from Berlin.

Matheson Lang, star of "Carnival," which United Artists distributed in this country, has been signed by Swedish Biograph. He will start in pictures that Victor Seastrom will direct.

The British Paramont distributing organization will not distribute Famous Players' "The Little Minister" in Great Britain, for the rights to that production for that territory have been sold to Gaumont.

Export-Import Buys Neal Hart for Foreign Field

The Export & Import Film Company, Inc., announced this week the acquisition of all the available Neal Hart productions for the entire foreign market. The contract covering six pictures was closed with the Pinnacle Productions, Inc., of Chicago late this week.

Included in the deal are five features, namely, "Black Sheep," "King Fisher's Roost," "God's Gold," "Danger Valley" and "Hell's Oasis" and one two-reeler entitled "Go Get Em Gallagher!"

Independent Incorporations

Albany, N. Y.—All Nations Features, New York. Capital $250,000. Incorporators, D. O. Decker, R. Miller and O. Lippincott.

Dover, Del.—Stereoscopic Productions, Inc., New York. Capital $1,000,000.

Albany, N. Y.—Alton Corporation, New York. Capital $5,000. Incorporators, J. J. Mulligan.

Dover, Del.—Graphic Film Exchange, New Orleans. Capital $5,000.

Albany, N. Y.—Brabin Productions, Inc. Capital $50,000. Incorporators, Charles J. Brabin and A. L. Raboch.

Albany, N. Y.—Blackburn Photoplay Corporation, New York. Capital $250,000. Incorporators, R. F. Blackburn, R. T. McGee and F. J. Petronic.

Dover, Del.—Vimy Film Corporation, New York. C. A. Stoltz, Harry Megown and V. S. Knutson.

Raleigh, N. C.—Continental Pictures, Inc., Charlotte, N. C. Capital $100,000. Incorporators, D. E. Oglesby, W. V. De Farley, J. W. Locelace and W. H. Younghlood.

Second National Will Release Two Pictures Every Month

Second National Pictures Corporation, which began operations at the beginning of the year with the release of "David and Jonathan," picturization of E. Temple Thurston's novel of the name, is planning to release two pictures a month, beginning with August or September, instead of the one each month scheduled for the first year.

The current release by Second National are: "The Night Riders," Northwestern, from the novel of the name by Ridgewell Cullum, filmed in the Canadian Rockies; "Her Story," by Titheradge, featuring Madge Titheradge, speaking star of "The Butterfly On the Wheel;" "Broken Shadows," an Irish romance adapted from the novel, "Nance," by Charles Garvice, and "David and Jonathan," with Madge Titheradge.

Ivan Abramson Will Start Work on New Feature About June 1

Graphic Film Corporation announced this week a new production to be released on the State right market this year. Ivan Abramson aided by Assistant Director M. A. Sachs will soon begin production on his latest six-reeler on June 1. The actual story dealing with the present "flapper" girl will be a feature attempting to portray with as much truth and vividness as possible the typical New York "flapper," the sophistications, the originality, the habitude, the ideas and ideals of her type.

Pacific Will Open 'Changes

During the first week in July the Pacific Film Co., Inc., producers and distributors, will open at least six exchanges in key cities west of the Mississippi, according to word received from Mr. John J. Hayes, president of Pacific.

E. H. Silcocks, general sales manager of Pacific, who has recently returned from a sales tour, will supervise the opening of Pacific's Exchanges. It is probable, states Mr. Hayes, that one of these offices will be in St. Louis, a former home of Mr. Hayes, and where he worked as a newspaper reporter before entering the picture industry.

Independent's Court News

NEW YORK—The United States Moving Pictures Corporation of Delaware has filed an answer in the Supreme Court here in a suit of the Russell Clark Sales Syndicate, charging the defendant with failure to pay it $1,250. It is charged that the defendant made the contract on which the suit is based with the plaintiff because of representations that the defendant could get "The Atheist" and "The Threshold" distributed by representing that it could get First National or F. B. Warren distribution. It is further charged that no effort to carry out the agreement was made.

NEW YORK—The Ritchey Lithographing Corporation of New York filed a default judgment in the local City Court against Oscar L. Lamberger for $1,686 on his guaranty that a bill for lithographs and printing for "Why Tell" for Lambsnyde Productions would be paid.

LOS ANGELES—Judge McLucas continued the hearing in the suit of A. L. Hart Productions against the Social Pictures Corporation charging $148,000 damages for alleged failure to carry out a contract for comedies.

LOS ANGELES—Harry F. Davis, a local attorney, has been awarded a judgment of $4,000 against the Pacific Studios Corporation for alleged breach of contract. It was charged that Davis acted in a legal capacity for Pacific Studios Corporation in a case involving unpaid payments.

"Torchy's Nut Sunday" Said to Be His Best Comedy Film

In "Torchy's Nut Sunday," featuring Johnny Hines, C. C. Burr promises one of the best two-reel comedies released this year. Mr. Burr is making good his promise to furnish Hines with the very best that can be had in story, plot and direction, as has been evidenced in every succeeding Torchy made under Burr's direction.

The picturization of "Torchy's Nut Sunday" has called forth Hines' best efforts and the efforts of the capable staff supporting him, which means that this comedy will be replete with comedy elements of high quality. The theme of "Torchy's Nut Sunday" is an elaborate one packed with comic situations.

One of the feature scenes presented will be that of a cyclone, which took the mechanical staff seven days to perfect.

"Retribution," Lucretia Borgia, Is to Be Given New York Premier

Lou Rogers, of Rialto Films, Inc., will present at the Park heatre, New York City, on Monday, June 5, for the first time in America the six-reel feature picture, "Retribution," or the story of Lucretia Borgia. "Retribution" was made in Italy under the personal direction of Innocenti, the Italian director. The scenario is by Fauste Salvateri.

News of the West Coast

By W. E. KEEFE

Wallace Reid did not enter the 500 mile International Sweepstakes Auto race at Indianapolis on Decoration Day. The film star had paid his entry fee for the race and leased a Dusenberg car after he had arranged with Famous Players-Lasky company for a vacation. When Famous Players learned of Reid's entry they ordered him to withdraw, but he refused.

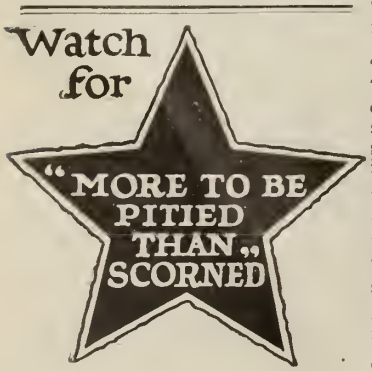
The following statement has been issued by Reid. "I was notified by the studio officials that I could not enter the race and that unless I consented to withdraw, a suit would be filed to enjoin me from going through with it. I refused to do this and took the matter up with my attorney, Gilbert J. Heyfron, who advised that I could not hope to win in a legal battle if the firm employing me really went to the limit of filing suit. I then learned that Mr. Jesse L. Lasky had telegraphed the Indinanapolis Speedway that he had notified his attorneys to take legal action to prevent my entry.

"I realize fully the position of the Speedway officials, who were anxious to play square with the public and who could not guarantee my appearance after Mr. Lasky's protest. Under the circumstances there was nothing for me to do but withdraw. When I sign another contract I shall see that a clause is inserted giving me the privilege of entering an automobile race if I so desire.

"I am issuing this statement owing to the fact that I made my entry in the race in good faith and I do not want the public and the exhibitors especially to think I made application to race merely for the publicity to be derived, while holding the mental reservation that when the final showdown came I would withdraw. I wanted to show people that I can drive a car in a real race as well as in motion pictures."

* * *

Lambert Hillyer has completed the production of "Brotherhood of Hate" for Thomas H. Ince with Lloyd Hughes, Marguerite de la Motte and Frank Keenan in an all-star cast, and is now directing Frank Mayo in a big out-doors special.



At the Hal Roach studios the fourth of the series of the kiddie animal comedies, "His Rascals," has been started. Bob McGowan is directing the picture, the story of which was written by Tom McNamara. A monkey and a cat have been added to the regular featured animals.

* * *

Harry ("Snub") Pollard has started work at the Hal Roach Culver City Studios on a new two reel comedy, with Herman C. Raymaker handling the megaphone.

* * *

Rowland W. Lee will soon complete his production of "The Self Made Man," starring William Russell, with Renee Adoree and Helen Raymond playing principal parts, and leave for the mountains for a three weeks' vacation.

* * *

Miss Carmelita Geraghty, daughter of Tom J. Geraghty, supervising director of Famous Players-Lasky, has returned from New York from a four weeks' vacation. With Miss Geraghty came Miss Elizabeth Cobb, daughter of the famous humorist, who in turn will spend her vacation in California.

* * *

At the United Studios, Richard Walton Tully and Director James Young are selecting the cast for the Guy Bates Post starring production of "Omar, the Tentmaker." The leading role will be played by Virginia Brown Faire.

Dr. Horace R. M. Maddock, who was a resident of India for a number of years, has been engaged as Oriental expert and consultant for the serial in which Ruth Roland is starred, "The Riddle of the Range," being produced for Pathe by United Studios.

* * *

A farewell dinner to Clayton Hamilton will be tendered at the Writers' Club the evening of June 3, with all the local literary lights in attendance. Hamilton's contract with Goldwyn expires in June, after which he will take a much needed vacation in Honolulu.

* * *

George Melford, who recently completed "The Woman Who Walked Alone," starring Dorothy Dalton, has started "Burning Sands" at the Paramount studios.

* * *

Undaunted by the recent ruling of Will H. Hays barring him from the screen, Roscoe Arbuckle has turned his talents to writing with the result that he has sold his first effort to Buster Keaton, who will soon start its production. The title of the comedy is "The Vision."

* * *

Kenneth C. Beaton, otherwise known as K. C. B., and Adella Rogers St. John, western editor of the Photoplay Magazine, were the principal speakers at the recent meeting of the "Wampas." Tom Engier, of Famous Players-Lasky, was toastmaster.

Hodkinson Summer Releases Numbering Six, Due in June

Beginning with "No Trespassing," starring Irene Castle, on June 11, the W. W. Hodkinson Corporation will release six productions up to and including August 27. In addition to this schedule Hodkinson will continue to release the weekly issues of Official Urban Movie Chats put out by the M. P. T. O. A.

"No Trespassing," the release for June 27, is the second in the series of Castle productions to be released by Hodkinson. It was adapted from the Joseph C. Lincoln story, "The Rise of Roscoe Paine" and directed by Edwin L. Hollywood.

On July 2, there will be released "The Veiled Woman" and "Hope." The former is a new Renco production based on the Myrtle Reed story, "A Sinner in the Sun." Marguerite Snow has the lead. "Hope" is the fourth of the Triart series. Mary Astor has the lead.

"Married People," the latest Hugo Ballin production featuring Mabel Ballin, will be released on July 23. This is the $1,000 Chicago prize story submitted by Nell Marie Dace.

"Heart's Haven," a Benj. B. Hampton Production, featuring Robert McKim, Claire Adams, Carl Gantvoort and Claire McDowell, by Clara Louise Burnham, will be released on August 13.

On August 27, Hodkinson will release the third Castle production, "Don't Weaken," by Charles K. Harris, the noted song writer. Alan Crosland directed.

Added to Cast

George Fawcett is the latest addition to the roster of famous players appearing in Cecil B. De Mille's production of "Manslaughter." The noted character actor has been cast in the role of the judge, according to an announcement made by the producer.

Tentative Title

"The Headless Horseman" is the tentative title of the forthcoming Hodkinson release starring Will Rogers, instead of "The Legend of Sleepy Hollow," as previously announced. The change in title was decided upon by the sales control board of the W. W. Hodkinson Corporation as being less cumbersome than the original title and one which has a greater advertising and exploitation value.

Now Being Cut

Fred Niblo has practically completed his big special production for Paramount, "Blood and Sand." Last week saw the final shooting of scenes and the picture is now in the cutting room being prepared for the titles. The star is Rodolph Valentino.

Completed

Chester Bennett has completed "The Snow Shoe Trail," his first production for R-C release. This is the first of the series which Mr. Bennett will make for R-C under his recent contract with that company. Jane Novak is the star. Roy Stewart plays opposite her.

"Shooting" Begun on Talmadge Film

Actual shooting on the next Constance Talmadge feature, "East Is West," which will be a First National release, got under way this week with Sidney Franklin directing and Millard Webb assisting. Joseph M. Schenck, the producer, is, it is said, sparing no expense in order that the films may be superior to anything yet done by Miss Talmadge.

Brings Back Two Mondial Pictures

"American exhibitors and movie audiences will derive artistic as well as financial benefit from the production of American-produced pictures, photographed in the picturesque southern portion of Europe," said Mr. Raymond R. Zimmerman, identified with motion picture enterprises in Texas and the Southwest, who has just returned to America after a year's tour of every country on the Continent.

Mr. Zimmerman, who commanded a machine gun company in the A. E. F., has brought with him two Mondial productions, staged under his advice and cooperation, "On the Blue Danube," a six-reel feature of the gay old Viennese life, and "Sylvia of the Tyrol," a quaint romance of mountain life in the Alpine villages. He is stopping at the Marlborough Hotel, preparatory to opening offices.

"Fascination" Is Widely Exploited

"Fascination," the recent Metro release in which Robert Z. Leonard presents Mae Murray, has proven as rich a field for exploitation as the preceding Tiffany production, "Peacock Alley," Metro states. Crowded houses wherever the picture has been shown, it is stated, have attested the effectiveness of exhibitors' exploitation efforts.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

SINS OF MARTHA QUEED. Very fine picture. Good scenery; good cast; a picture for the better class houses. Not what they want in my house, although they went out telling what a good show we had. If you play this kind of picture you can't go wrong on this one. Patronage; middle class. Attendance; first day fair, second day off. William Thacher, Royal Theatre, Salina, Kansas.

Equity

WHERE IS MY WANDERING BOY TONIGHT? A fairly good story that has been done in many pictures. Acting and photography only fair. The title draws well and the picture is not a disappointment. Advertising; billboards and newspapers. Patronage; good class. Atendance; fair. H. C. Stevens, Yale Theatre, Okmulgee, Oklahoma.

First National

BRANDED WOMAN. Fairly good picture, but Norma Talmadge has no drawing power here. Advertising; extra newspaper. Patronage; mixed. Attendance; fair only. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

COURAGE. This is sold as a regular program picture, but it can be classed with 99 out of a hundred specials. I consider it one of the finest pictures shown here in a year. Pleased practically every one. Boost it, as it's big. Advertising; paper, posters, photos, slides. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

DANGEROUS BUSINESS. Just a good comedy that keeps you laughing. Star new to my theatre, but well liked. Advertising; two threes, three ones, slide, photos. Patronage; average. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

LOTUS EATER. Well produced and acted. John Barrymore great. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre; Alexandria, Minnesota.

POLLY OF THE FOLLIES. The funniest farce in many a day for me. Appreciated by better class, and best of all it's different. You can't boost too hard for a big house comedy. Advertising; big. Patronage; better class. Attendance; good. W. R. Fairman, Queen Theatre, Bryan, Texas.

THE SEA LION. A splendid picture of the sea. Good story. Some patrons do not like the nature of play. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SKY PILOT. Pictures like this appeal to all classes, and give tone to your programs. We did big business on it for we guaranteed it to please, and it did. Advertising; papers, posters, slides. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York

THE SKY PILOT. Fine, clean Western with good drawing power. Did a good business on this: pleased 95 per cent. Advertising; banners, window cards, ones and threes. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. About the best Katherine MacDonald picture to date. Plenty of action and a different story. Patronage; family. Attendance; fair. R. J. Relf, Princess Theatre, Decorah, Iowa.

TEN DOLLAR RAISE.. Good, clean cut picture: holds the attention from start to finish. Think it will go over good in any town. Advertising; newspaper, sizes, threes, ones, slide. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TOL'ABLE DAVID. Here is one of the season's biggest hits. Not a dull moment. Richard Bartholemess is the featured player. Advertising; usual allotment of posters, etc. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TOL'ABLE DAVID. Excellent entertainment, and in our opinion and that of our patrons the best this star (Bartholemess) ever made. Highly desirable picture for any audience. Hit it hard; we should have extended our run. Advertising; every available method. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

Fox

CONNECTICUT YANKEE. A good picture, but no business, account of admission price. We played it for fifty cents and could have done very well if we could have played it for thirty-five. Advertising; regular theatre advertising, window cards and newspaper. Patronage; regular. Attendance; poor. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

THE JEST. Splendid program picture; as good as many a special. Johnnie Walker is becoming very popular. Advertising; regular. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

LADY FROM LONGACRE. Very satisfactory program offering. William Russell, in this picture certainly is pleasing. Advertising; ones, three, slides and programs. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LAMPLIGHTER. Good picture and well liked by patrons who saw it, but print in bad condition. Played by Shirley Mason. Advertising; set 11 x 14s, slide. Patronage; small town. Attendance; good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

MERELY MARY ANN. No action in this Shirley Mason five reel picture, and few liked it. Advertising; photos, sheets, bills. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

OVER THE HILL. Played 74 houses day and date for four days after playing 40 houses day and date for a week. We were in the second run group and the picture did not hold up to the standard it should have. Picture itself beyond criticism, as it will please the masses. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

ROAD DEMON. This is a sure fire. Went big. Print in fair shape. If you are playing Fox service, be sure and get this one. Lots of good comedy, no rough stuff in this one. Give us more of this kind of picture. Wm. Thatcher, Royal Theatre, Salina, Kansas.

ROAD DEMON. Best Mix I have ever used. The comedy and swift action in the first reel is more than worth the price of admission. Tom shows that he can handle a racing car as well as ride a wild horse. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STAGE ROMANCE. With Farnum; not up to his standard. Not a story for Farnum, not enough rough stuff for him. "The Old Nest" playing another theatre for ten cents, business fair. Patronage; mixed. G. K. Nenes, Liberty Theatre, Miami, Arizona.

THUNDERCLAP. A fine race picture and Miss Carr does mother part well. Advertising; lobby, newspaper, billboard, handbills, window cards. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

Goldwyn

COME ON OVER. This Rupert Hughes picture with Colleen Moore was unanimously voted one of the finest exhibits ever shown at this theatre. I did nicely with it, and fellow exhibitors can reap a rich harvest with proper exploitation. It will make good every promise. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DOUBLING FOR ROMEO. Take my advice, boys, and look this one over before you present it to a small town audience, for it was a "lemon" for me; they could

Straight from the Shoulder Reports

not understand what it was all about as there is no story. Personally, I liked it; but the boys and girls who pay, said it was awful. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

HONEST HUTCH. Six reels, pleased all. Will Rogers is always good. This is the best we have shown. Advertising; newspapers, lobby display. Patronage; good class. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE NIGHT ROSE. Drama of underworld life that the people seemed to like. Had about four cold blooded killings. Rose type much overdrawn, particularly as an underworld society leader. Lon Chaney and Cullen Landis good. So is Leatrice Joy. It pleases movie fans. Patronage; general. Attendance; fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE OLD NEST. After seeing this picture many, most all, patrons pronounced it best of its kind. Advertising; double usual amount. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TALE OF TWO WORLDS. Wonderful for me. Goldwyn should be given credit for this picture. Went over big. I packed my house and ran until 11:45 p. m. Advertising; three ones, two sixes, photos, slide. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

Wid Gunning, Inc.

WHAT DO MEN WANT? A very good picture that drew good houses. Made money, as I did not have to pay it all to the distributors who believe in live-and-let-live prices and give good pictures. Advertising; big lobby front, special. Patronage; mixed. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHITE HANDS. Corking good Western. One that will please all. Advertising; one and three sheet posters. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Hodkinson

LAVENDER AND OLD LACE. I didn't see it myself, but from what I heard it was extra good and drew the largest house in ten months, and pleased every one. Patronage; all classes. Atendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

LAVENDER AND OLD LACE. A very good picture, but did not draw as well as expected, yet did a fairly good business. Advertising; usual. Patronage; mixed. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PARTNERS OF THE TIDE. Good picture, though weak in places. Advertising; extra newspaper, banners and 24 sheet. Patronage; mixed. Atendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Metro

ALIAS LADYFINGERS. Interesting crook story in which Edythe Chapman outshines Lytell. Pleased. Advertising; regular. Patronage; average class. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

CINDERELLA'S TWIN. Only fair picture. Advertising; newspaper. Patronage; regular. Attendance; poor. S.. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

FASCINATION. A real knockout for me. Good in every respect. Stars were wonderful; support equal. Advertising; posters, papers, postal cards. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

FIGHTING MAD. A good Western comedy-drama. Just right here. Too many weak society plays kill patronage. Advertising; thorough. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PEACOCK ALLEY. Excellent box office attraction. A real chance for exhibitors who buy this one right. Advertising; billboards, mailing list. Patronage; better class. Attendance, fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PEACOCK ALLEY. A very good picture: you can't go wrong on this one. Miss Murray does some real acting. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

RIGHT THAT FAILED. Bert Lytell in a good picture which played to very good business and pleased largely. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

AFFAIRS OF ANATOL. Good acting, but a weak story, and nine reels is too long for this type of picture; does not hold interest. Advertising; big, threes, ones, heralds, mailing list, newspapers. Patronage; rural community. Atendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

BOBBED HAIR. I watched this carefully at the initial performance, and as the film progressed I wondered and wondered what the opinion of my patrons would be on this five reels of (for me) drivel; and believe me! when I met them coming out they didn't leave me long in doubt. Various expressions, such as "Stung!" "Fine piece of cheese!" and one very fair minded and daily patron handed me the information it was his idea of a "perfectly good afternoon wasted, looking at such an affair." You can't escape this—it's coming to you. But strengthen the program or let them in free and pay them for coming if you don't bolster up the exhibit. I booked in a crackerjack Sennett comedy and other short reel subjects and still they felt like asking for their money back, so you can see what a bad taste this may leave. Advertising; usual. Patronage; health seekers and tourists. Attendance; matinee very good, evening "punk." Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOOMERANG BILL. Good feature; pleased every one. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

CONQUEST OF CANAAN. A good program picture; seemed to drag in places but seemed to go very well as a whole. Advertising; usual. Patronage; mixed. Attendance; fair. H. W. Wharton, Pastime Theatre, Warren, Arkansas.

EXCUSE MY DUST. Good feature only. Rental too high for this stuff. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MORAN OF THE LADY LETTY. One of the best we have had. Valentino and Dalton good: but for some reason failed to draw. Advertising; newspaper. Patronage; small town. Atendance; poor. N. R. Carskaden, Music Hall, Keyser, West Virginia.

THE SPEED GIRL. I wish I could get about a dozen such good little comedies each month. Daniels is headed right if she keeps this up. Advertising; lithos, newspaper, lobby, etc. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

WHITE OAK. Give Hart more pictures like this and he will "come back." It is what the public expect from Hart. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathe

HOUSE OF THE TOLLING BELL. Fine picture. If some of the other companies put this out it would be classed as a big special. I say you can always bank on Pathe pictures. Advertising; average. Patronage; mixed. Attendance; good. Emily P. Kenney, Pastime Theatre, Northeast, Maine.

R-C

THE BARRICADE. Very good, but nothing to rave about. Will hold interest: clean. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POSSESSION. For me, an imported piece of cheese. Advertising; posters and papers. Patronage; small town. Attendance; poor. J. Carborell, Monroe Theatre, Key West, Florida.

SALVAGE. Pauline Frederick and Milton Sills a good star combination. Theme good, title poor drawing feature, photography good. Advertising; one, three, photos, heralds. Patronage; small town. Attendance; poor (no fault of picture but title lacked drawing power). Russell & Son, Lyric Theatre, Cushing, Iowa.

TWO KINDS OF WOMEN. An above average Western which greatly pleased but in my opinion Pauline Frederick is beginning to look too old for young girl parts. Advertising; newspaper, lobby, circulars, pole and window cards. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

CONCEIT. A very ordinary picture, principally a "Canadian Rockies scenic." Pleased about 20 per cent of the patrons and that's a liberal estimate. In my opinion, L. J. should put more in the picture. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DE LUXE ANNIE. Norma Talmadge and Eugene O'Brien sure did fine in this picture; everybody liked it. Broke house records for eighteen months. Advertising; handbills, lobby, photos and newspaper. Patronage; high class. Attendance; extra good. Thomas Clark, Electric Theatre, Maryville, Missouri.

A WIDE OPEN TOWN. A picture that will please all: we need more like it. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Straight from the Shoulder Reports

SHE LOVES AND LIES. Pleased about 75 per cent. Some very good comedy. but women noticed old style clothes and knew picture was old. Advertising; paper, posters, photos, slides. Patronage; small town. Attendance; good. A. La Valla, Community Theatre; Bethel, Connecticut.

United Artists

THE IRON TRAIL. Good story but a little draggy in spots. Capable cast. Photography very good. Audience generally pleased. Advertising; regular with no extras. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

LITTLE LORD FAUNTLEROY. Pleased those who saw it, but the rental price demands too high admission prices. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE LOVE FLOWER. A D. W. Griffith production. Pleased a big business. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WAY DOWN EAST. One of the best and pleased 100%, but the price asked is so high that I can't make any money in a small town. Advertising; slides, window cards, one sheets, and two newspapers. Patronage; neighborhood. Attendance; fair. J. C. Mapes, K. of P. Theatre, Chester, New York.

Universal

BEAUTIFULLY TRIMMED. Fairly good picture, pleased fair crowd. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE BLAZING TRAIL. The ending was either dropped off or the picture unfinished, otherwise a beautiful thing. Patronage; small town. Attendance; fair. J. R. Rush. Pastime Theatre, Pearl City, Illinois.

THE FOX. Harry Carey. Did a good business at 20c with the Unique Theatre charging ten cents for "Rosary." They charge 33c in Globe, a town five miles away, for the same picture. Patronage; all classes. Attendance; excellent. G. K. Nenes, Liberty Theatre, Miami, Arizona.

HEADIN' WEST. Pleased as well as "The Fox." Just enough comedy. Better than any star series Carey ever made. Book it. Patronage; small town. Attendance; fair. G. H. Jenkenson, Victor Theatre, Minocqua, Illinois.

HEARTS OF HUMANITY. This is a fine one. I personally liked it better than "Birth of a Nation." I lost money on it, but unless you have lived in Snyder, you don't know what a little cloud can do to you as the people here think this is the cyclone center of the world. Patronage; best. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

HIGH HEELS. Picture good, but nothing extra. Advertising; one sheets, four sheets. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THE LEATHER PUSHERS. This takes with the men fine, but the ladies walk on me unless they are with their husbands and lovers. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

FLOWER OF THE NORTH. A real picture of the Northwest. You don't have to speed the projector to get action on this one. Good direction, but he might have taken the signal fire out of the back yard. Advertising; six sheets and singles. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

SILENT VOW. An excellent picture, will please any audience. Advertising; slide, posters and newspapers. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

THE SILVER CAR. Just a fair picture. People liked it fairly well. Advertising; newspaper, lobby and slide. Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Marysville, Missouri.

SINGLE TRACK. Patrons reported it a good one. Not a dull moment in it. A good snappy feature. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

BELL HOP. (Vitagraph). Larry Semon. Book these and you wont go wrong. All good, produce laughs. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

ONE HORSE TOWN. (Universal). Most of Harry Sweet's comedies are good, but this one is punk. Nothing to it, no laughs, no nothing. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

RE-ISSUED CHAPLINS (Warner Bros.). Although these Charlie Chaplin comedies are old, they'll positively satisfy anyone who hasn't seen them before. Advertising; sildes and programs. Patronage; smalltown. Attendance; they always draw 'em in. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

STRAP-HANGER (Century-Universal). These comedies are among the best and this one which sells right to the exhibitor is funnier than Lloyd, Keaton or Semon. Attendance; good. Ben S. Morris, Olympic Theatre, Bellaire, Ohio.

Serials

HURRICANE HUTCH (Pathe). Am on the 10th chapter and it seems to be holding up pretty well. There is the usual line of Blah, but it's better than the average. Advertising banner, photos, etc. Patronage; smalltown. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

State Rights

CYCLONE BLISS (Arrow). Here is a good star and a real western picture with lots of action and plenty of fights and thrills. Didn't draw, but no fault of the picture. Pleased 85%. A. E. Rogers, Temple Theatre, Dexter, New York.

DANTE'S INFERNO. It doesn't make any difference how many years old this picture is. It is a real money getter. Showed this to my best Monday in a few months. There are some fine scenes in this and some horrible ones. It is no picture for children. Advertising; dressed front of lobby to resemble Hell, and had Devil outside. Attendance, great. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

LOGGERS OF HELL ROARIN' MOUNTAIN (Amer. Film). Just ordinary program picture which did not please over 50%. Advertising; ones, sixes, photos. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

TEN NIGHTS IN A BAR-ROOM (Arrow). 100%. Better picture than I expected. Will please all. Struck three days of rain so can't judge drawing power. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

WHY GIRLS LEAVE HOME (Warner). Excellent. Pleases well. Wonderful title. Any exhibitor should clean up providing he buys it right. Advertising; mail list. Patronage; mixed. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Man From Home

(*Featured Cast—Paramount—6,895 feet*)

M. P. W.—Well-known play picturized amid magnificent scenery. There is a distinct box-office value in the title.

T. R.—As a scenic attraction the feature leaves nothing to be desired, but in point of real human interest it drops 'way below zero mark.

N.—As a screen contribution, it is not so interesting as a means of entertainment as it is in feasting the eye.

F. D.—Pictorial appeal the chief asset of Fitzmaurice picture made abroad.

Beyond the Rocks

(*Gloria Swanson and Rodolph Valentino—Paramount—6,740 Feet*)

M. P. W.—A love story with an assured box-office appeal.

T. R.—The plot up to the concluding reel contains nothing particularly new . . . Fair entertainment.

F. D.—First joint appearance of Swanson and Valentino looks like a box-office bet.

N.—Get this straight! This picture is going to knock every box office in the country for a goal.

E. H.—A picture with many unusually strong box-office angles.

Watch Your Step

(*Cullen Landis—Goldwyn—4,713 Feet*)

M. P. W.—Clean, simple picture, entertaining throughout, and well taken, although not by any means of the super production class.

E. H.—A corking story of youth, love and romance.

N.—Here is a good old fashioned picture—one of these types of yesteryear that helped to make "movies" popular.

T. R.—The picture belongs in the mildly amusing class. It zips along in breezy fashion, thanks to skilful direction and the clever acting of Cullen Landis and his fellow players.

F. D.—Clean, wholesome picture that offers very pleasant entertainment.

Step On It

(*Hoot Gibson—Universal—4,225 Feet*)

M. P. W.—Superior to many Westerns.

N.—Plenty of gun-play, dashing horsemanship, some snappy humor and the balancing love interest.

F. D.—A pleasing Western picture that works up fine action as it moves along.

T. R.—A Western play with plenty of good comedy and lively action to hold the interest.

E. H.—A refershing Western drama, crammed full of action, gun play and wild riding with a pleasing love story running through it.

Kissed

(*Marie Prevost—Universal—4,231 Feet*)

M. P. W.—Marie Prevost's personality helps to put over light comedy.

F. D.—Very light material that will please if the others have.

N.—Marie Prevost's piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a tasty production—these are the sole assets of "Kissed."

E. H.—Slight story of no great interest, aside from the piquant Miss Prevost herself, but it winds up with an exciting finish.

T. R.—For light frivolous entertainment Marie Prevost's new picture, "Kissed," offers pleasant amusement.

His Wife's Husband

(*Betty Blythe—American Releasing Corp.—5,500 Feet*)

M. P. W.—Should prove successful in the average house.

F. D.—Will hold their attention until the end.

T. R.—Should prove its worth anywhere as a first-rate attraction.

N.—Carries a box-office title, is well played and definite in its appeal. And it should bring returns.

E. H.—Fairly interesting story.

The Man Who Married His Own Wife

(*Frank Mayo—Universal—4,313 feet*)

M. P. W.—Gets the spectator's interest in the beginning with a gripping scene and the story is good enough to hold it throughout.

N.—The story is unusual, but so highly improbable that it will be accepted as fiction and nothing else. Its originality, however, will appeal to many screengoers.

F. D.—Would have been a knock-out if it stuck to the starting pace.

T. R.—For the most part, it succeeds in holding the interest.

The Deuce of Spades

(*Charles Ray—First National—4,505 feet*)

M. P. W.—The typical Charles Ray punch is late in coming, but when it does come in "The Deuce of Spades," it's good enough to leave you with the impression that you've seen a good picture.

T. R.—For wholesome entertainment his latest is quite acceptable.

N.—Charles Ray partly redeems himself in this production. It is a better picture by far than either "The Barnstormer," or "Gas, Oil and Water."

F. D.—Ray falls way below his standard in latest release.

E. H.—Fairly pleasing.

Queen O' the Turf

(*Featured Cast—Robertson-Cole—5 reels*)

M. P. W.—Should interest the average audience and gives it the sort of entertainment fare that has generally proved successful.

N.—This production might be exploited into good box-office attraction.

E. H.—While obvious as to plot, it nevertheless intrigues your interest from the start and holds it throughout.

F. D.—Racing melodrama that offers first-rate thrill in climax.

T. R.—A fine race horse story, not unlike the usual plot that holds sway in this type of melodrama, but possessing a gripping climax.

North of the Rio Grande

(*Jack Holt and Bebe Daniels—Paramount—4,770 Feet*)

M. P. W.—Although there is nothing startlingly new to the story or the manner in which it is related, there is enough melodramatic excitement and typical Western stuff to satisfy the many who have a penchant for Westerns.

N.—The cast and settings should get this production over at the box office. It's a good summer attraction.

T. R.—Starting off very slow and rather incoherently, "North of the Rio Grande" soon develops into a Western that is far above the average.

F. D.—Very good direction keeps it from being ordinary.

E. H.—A robust Western, teeming with action.

Don't Write Letters

(*Gareth Hughes—Metro—4,800 Feet*)

M. P. W.—Entertaining comedy-drama.

N.—Appealing enough to score with picturegoers the world over.

F. D.—First rate story and all-around enjoyable picture.

T. R.—A bright and sparkling comedy-drama in which humor and heart interest are pleasantly mingled. "Don't Write Letters" gives every indication of winning widespread and well-deserved popularity.

E. H.—The humor well brought out and enjoyably acted.

Love's Masquerade

(*Conway Tearle—Selznick—4,300 Feet*)

M. P. W.—The countless admirers of Conway Tearle no doubt will be most enjoyably entertained.

E. H.—Holds the interest stimulated in the early footage.

F. D.—Has possibiilties of pleasing the majority.

N.—The picture has been admirably mounted and it contains enough dramatic possibilties to intrigue the mind of the average spectator.

T. R.—There is a good deal of heart interest in this picture, considerable suspense and fast action.

The Cradle Buster

(*Glenn Hunter—American Releasing Corp.—5,200 Feet*)

M. P. W.—Situations that are sure to amuse. Here is the comedy-counterpart of the mother-love picture.

E. H.—A new star in a pleasing, bright, little comedy that should find a ready welcome in houses catering to discriminating picturegoers.

N.—It is quite a refreshing bit of screen work and one which should go good during the coming warm months when folks like entertainment that does not overtax the brain in figuring out what it's all about.

T R.—Can easily be classed one of the best juvenile comedies that has been put on the screen recently.

F. D.—A first rate entertainment that just misses being a knockout.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Yellow Men and Gold"

Gouverneur Morris Adventure Story Is Made Into Thrilling Picture by Goldwyn.

Reviewed by Fritz Tidden.

Do you want a good adventure story for a contrast to the society dramas you may have run lately? Or the opposite in type to the Pollyanna-Cinderella theme? Or an exciting tale without a horse in it? Or a red blooded, exciting adventure picture with a capital "A" just for its own sake? If so, you cannot go wrong in booking "Yellow Men and Gold."

It is a picturization of Gouverneur Morris' story of the same name, made with special fidelity and a careful attention to the melodramatic construction contained in the original. Irvin V. Willat directed the picture in such a way that the adventure story is related with speed and smoothness and given an atmospheric background. The excitement and thrills are intensified by the manner in which they are introduced, and the necessary romantic love interest is neatly interwoven.

A remarkably strong cast is headed by Helene Chadwick and Richard Dix, who are featured. Miss Chadwick not only fulfils all acting claims made upon her in a gratifying manner, but her piquant charm and appealing beauty aids the picture greatly. Dix is vigorous and efficient as the fighting hero. A well nigh perfect performance is contributed by Goro Kino, as the Chinese sea captain. And there is no better place than this to state that it is a welcome relief and somewhat of a novelty in placing a group of Chinamen on the story's good side in its triumph over the evil and not as villains.

The dodge of obviating the improbabilities in a story of this sort by having the whole thing turn out to be the accepted manuscript of an author who had been unsuccessful up to this time is well introduced.

The Cast

Parrish ..... Richard Dix
Bessie ..... Helene Chadwick
Carroll ..... Henry Barrows
Carmen ..... Rosemary Theby
Lynch ..... Richard Tucker
Craven ..... Fred Kohler
Todd ..... Henry Hebert
Cunningham ..... William Moran
Chang ..... Goro Kino
Jili ..... George King
John ..... William Carroll
Abraham ..... R. T. Frazier

Adapted from Gouverneur Morris' Story of the Same Name.
Scenario Not Credited.
Directed by Irvin V. Willat.
Length, 5,224 Feet.

The Story

Parrish, a young author, leaves his study during a rainstorm to answer a call for help and learns of a wallet under a spotted rock. His search rewards him with the discovery of a treasure map which he shows to Carroll, a retired sea captain, and the latter's cronies. A quest for treasure is planned and prior to the sailing of Carroll's ship, the Calliope, Parrish is drugged, the map is taken from his wallet and he is thrown from the dock to die. In the harbor waiting for a chance cargo is the Shantung. A girl leaps from her deck and drags Parrish to safety. When he revives next day he meets his savior, Bessie, fascinating American mistress of the Shantung's Chinese crew, and learns of Carroll's treachery. Through the advice of Carmen, one of Carroll's gang, Parrish has secreted a copy of the treasure map and now the Shantung starts in the mad race for gold. Parrish arrives first but his victory is interrupted by Carroll's armed crew. Bessie is imprisoned on Carroll's ship and Parrish fights his way to the beach, swims to the hostile Calliope and sets the ship afire. Bessie, still a prisoner in the hold of the boat and suffocating from the smoke, breaks the port-hole window and shouts to the departing Parrish. Bessie is rescued and the pair return to the Shantung where after further thrilling adventures they find that they have discovered the greatest treasure of all—love.

IN THIS ISSUE

"For His Sake" (*Zerner*)
"They Like 'Em Rough" (*Metro*)
"The Ordeal" (*Paramount*)
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"Strange Idols" (*Fox*)
"His Back Against the Wall" (*Goldwyn*)
"One Clear Call" (*First National*)
"The Men of Zanzibar" (*Fox*)
"Yellow Men and Gold" (*Goldwyn*)
"The Black Bag" (*Universal*)
"The Five Dollar Baby" (*Metro*)
"The Glory of Clementina" (*R-C*)
"The Timber Queen" (*Pathe*)
"John Smith" (*Selznick*)

"Toonerville Blues"

Educational has another deliciously humorous Fontaine Fox-Toonerville Comedy in "Toonerville Blues," which Ira M. Lowry directed for the Betzwood Film Company and Ralph Spence edited and titled. Again the characterization of small town folk are excellent and the funny situations and mirthful subtitles frequent. The story is about a crooked lawyer and how he is thwarted in his designs on the heroine by the hero, who discovers oil in the outfield of the diamond where he is playing baseball. The courtroom scene, where Dan Mason, as justice of the peace, lays down the law, is rich in comedy. The subject is in two reels.—S.S.

"Screen Snapshots No. 1"

With this issue, this single reel weekly release, produced by Jack Cohn and Louis Lewyn takes its place among the subjects distributed by Pathe Exchange. The standard established by previous issues is well maintained and many of the screen's most famous players are shown in this number. The opening section shows players at the Lasky Studio enjoying themselves during the noon hour and introduces Wallace Reid, Theodore Roberts, Cecil DeMille, Lila Lee, Betty Compson, Thomas Meighan and others. Other subjects include the canine star Pal and little Fay McKenzie; Guy Bates Post and Adele Ritchie; Charles Chaplin and Douglas Fairbanks; Norma and Constance Talmadge, Herbert Rawlinson and the little negro comedian, Sunshine Sammy.—C. S. S.

"For His Sake"

Hilda Nord and John Dillon Featured in Zerner Picture with Rather Childish Plot.

Reviewed by Mary Kelly.

"For His Sake" is not sufficiently involved to hold out much attraction for the adult. With children it will be more of a success, as the theme is of the simplest, the atmosphere is highly moral and the action is of the obvious type. Another reason for its promised popularity with juveniles is the youthfulness of the principals, Hilda Nord and Charles Jackson.

The story proceeds, without subtlety, to describe the healthful influence which a sunny-haired girl of the tenements has upon those around her. A combination of the plots of Cinderella and Little Lord Fauntleroy show her final acquisition of luxury and her reformation of an uncle, determined to destroy his brother.

Hilda Nord is a natural, pleasing performer, who looks as if she would like to be happy if the role would permit. Her youthful pal, Jimmie, is played enthusiastically by Charles Jackson. The rest of the cast are somewhat hampered by unreal parts, but are as successful as can be expected.

The Cast

Ethel Dean ..... Hilda Nord
Jimmie ..... Charles Jackson
Sidney Bentham ..... John Dillon
Mrs. Dean ..... Mrs. Coller
Aunt Elizabeth ..... Jane Jennis

Story, Scenario and Directing by John S. Lawrence.
Length, 4,850 Feet.

The Story

Ethel Dean is left an orphan when her mother dies of consumption, because of insufficient care. Her mother's brother, Sidney Bentham, is a wealthy financier, but has isolated himself from all his relatives. Ethel and her pal, Jimmy, the newsie, set out to find Bentham. They happen to arrive at his home, and Bentham, who has heard of his sister's death, repents sufficiently to take Ethel into his home. Jimmie, too, finds shelter there and the two plot to reform Bentham, who is bent on destroying his brother in the stock market. The two children plan a clever campaign and succeed in restoring the friendship between the two brothers.

Program and Exploitation Catchlines:

A Little Orphan Girl of the Tenements, and Her Pal, the Newsie—How They Boarded a Freight Car and Rode Forth in Search of the Rainbow—How They Fell Into Good Kind Hands and Made a Human Being Out of a Heart-Hardened Money King.

Exploitation Angles: Make your drive along the angle of the slums slant.

Movie Chats No. 17

When F. H. Gillette, Speaker of the House of Representatives recently made a speech and expressed his high regard for the moving picture and for what it can do for the nation and the world at large, "Movie Chats" was on hand to "shoot" the proceedings. Speaker Gilette making his speech is shown in Chat No. 17.

There are also finely photographed films of the extensive salt beds in southern California. The work of preparing the salt for market is interestingly shown.

Pictures of the way to prepare a tasty dinner economically will be interesting to housewives. —T. S. daP.

Newest Reviews and Comments

"His Back Against the Wall"

Raymond Hatton Achieves a Characterization That Will Stand As Unique in Goldwyn Picture.

Reviewed by Mary Kelly.

In "His Back Against the Wall," Goldwyn has produced a conspicuous picture. More like life than fiction, it features an unideal character in lieu of the customary hero and brings the spectator face to face with a type that he meets every day, but with whom, in all probability, he has little sympathy. This character is the man who is afraid.

Instead of starting out with a display of his weak traits and then proceeding, as have countless pictures, to show how circumstances and associations bring out untold strength of character, so that the transition from cowardice to manliness is somehow achieved, the story is worked out on a different basis. Jeremy Dice is born a coward, continues a coward and ends up by being a coward. He is one of the unnumbered throng of those who are something less than men. Only an accidental remark finally inspires sufficient self-forgetfulness in him so that for a small moment he becomes a hero, but this does not mean that he has conquered fear.

The picture is one which draws the line so finely between comedy and tragedy that it would be unfair to generalize in describing its appeal. Too much depends upon the temperament of the one who sees it. It is this sensitive quality that should make it capable of bringing a varied response.

Raymond Hatton is a despairful figure. He does not once fail to register. He shifts about, a furtive frame in loose clothes, his chin is frail, his eyes, unhappy. He hasn't the courage to tell the truth and he hasn't the courage to lie. He is a victim of events, without a combatting will of his own.

A cast that is well qualified, supports him. The directing by Rowland V. Lee is a fine accomplishment.

The Cast

Jeremy Dice.....Raymond Hatton
Mary Welling.....Virginia Valli
Sheriff Lawrence.....Will Walling
Bronc Lewis.....Gordon Russell
Henry Welling.....W. H. Bainbridge
Mrs. Welling.....Virginia Madison
Arizona Pete.....Fred Kohler
Lew Shaler.....Jack Curtis
Dr. Farley.....Dudley Hendricks
Dorothy Petwell.....Shannon Day
Jimmy Boyle.....Raymond Cannon
Foutch ..... Louis Morrison

Story by John Frederick.
Scenario by Julien Josephson.
Directed by Rowland V. Lee.
Length, 4,690 Feet.

The Story

Jeremy Dice, the coward, went West. Kicked off a freight in an Arizona desert, he stumbled upon the rendezvous of two bank bandits who murdered each other in a quarrel over the division of the spoils. Jeremy is scared speechless and is unable to deny that he heroically, and single-handed killed the bandits when the sheriff's posse finds him with a revolver in his trembling hands. He is made a hero and falls in love with the daughter of the wealthy ranchman whose son one of the bandits had shot.

Under the stimulus of unselfish love, Jeremy develops the courage he had never had.

Program and Exploitation Catchlines:

They Took Away His Silver Prize, Then Snatched His Girl—He Was Too Paralyzed to Protest—He Went to Arizona, Was Found With Two Dead Ruffians and Immediately Pronounced a Hero—He Hadn't the Nerve to Tell the Truth—Then the Girl Came Along.

Exploitation Angles: Play up the story as a novelty, using the theme of a coward's one brief moment. You can make it sell on this alone if you work it strong enough.

"To A Finish"

William Fox Production Has Plenty of Dramatic Action.

Reviewed by J. M. Shellman.

While Buck Jones' latest starring vehicle "To a Finish" is an excellent western story of the red-blooded he-man type, the direction by Bernard Durning is a trifle faulty in spots and the subtitles are written in a cramped and unnatural style. To the discriminating film fan this might, to a certain extent, hinder the enjoyment, while others may not even notice the deficiency.

Mr. Durning has endeavored to paint (so to speak) this drama with broad, bold strokes, in the manner of some artists in oils; but the lack of detail work weakens the structure and makes the continuity too spasmodic and jerky. Some of the face-to-face encounters of the principal characters in the story border on the humorous when they are supposed to be dramatic, but others get over very nicely. The runaway accident and the rescue is decidedly well done.

Norman Selby is developing into a first-rate comedian and his portrayal of Wolf Gary in this production lifts him into a class by himself. The satirical note in his acting just suits the type he represents in this play without bordering on the burlesque. He furnishes a refreshing high light throughout the attraction.

There is plenty of dramatic action that will please seekers of film thrills. There are realistic fights; the photoplay is good, and some of the lighting arrangements are cleverly manipulated. The action that takes place after the encounter in the hotel is supposed to happen after ten o'clock at night. For awhile it is night and then the scenes are taken like broad daylight.

Sets and locations are used in this picture that are practically the same as those used in the production of Zane Grey's "The Last Trail," starring Maurice Flynn. The barroom of the hotel is similar, if not exactly the same, and the exterior shots of this building practically coincide, as do some of those of the ranch house.

This picture is well balanced with pathos, humor and stirring action.

The Cast

Jim Blake.....Buck Jones
Doris Lane.....Helen Ferguson
Billy Terry.....G. Raymond Nye
Wolf Gary.....Norman Selby
Joe Blake.....Herschel Mayall

Story and Scenario by Jack Strumwasser.
Direction by Bernard Durning.
Length, 4,000 feet.

The Story

"To a Finish" is a story of the western plains, in which a young ranchman, in defense of his father and himself, undertakes to run down a villain who seeks, by surreptitiously placing rebranded cattle among their herds, to stamp upon these men the infamy of cattle rustling. The young man succeeds, of course; but before he succeeds he undergoes some thrilling experiences and hair-breadth escapes from death. And in the prosecution of his task he is assisted more than once by a very charming girl who at the close finds a permanent haven in the arms of the intrepid ranchman.

Program and Exploitation Catchlines:

He Was Falsely Accused of Cattle Stealing; the Girl He Loved Turned Against Him But He Had Fighting Blood in Him. Did He Fight? You Betcha! "To a Finish."

By Using Brawn and Brain, Jim Blake Fought His Way Through His Adversary's Gang of Ruffians, Outwitted Him and Rescued the Girl He Loved, in "To a Finish."

Exploitation Angles: Sell this on the star and the Western angle.

"The Black Bag"

Universal Stars Herbert Rawlinson in Entertaining Detective Story.

Reviewed by Mary Kelly.

The patron with a zest for the picture of adventure, for highly imaginative activities amid conventional surroundings will appreciate "The Black Bag." Universal has used here a Louis Joseph Vance story of mistaken suspicion. The result is a picture adhering to the familiar standards of detective thrillers, prepared with considerable understanding of what makes this type of story successful on the screen, and acted by a cast adorned by Herbert Rawlinson and Virginia Valli.

Romance has been the first purpose in the interpretation of the story which is all done in a light vein. This is perhaps one of the best recommendations, as a plot such as this is too improbable to be taken seriously. Touches of melodrama are subdued. The thrills are found rather in moments of speedy action, as in the motor boat race. Rawlinson appears as he is best liked, in a romantic role which demands nothing so strenuous as to mar his sartorial perfection. Virginia Valli is a pleasing note and the direction throughout is very good.

The Cast

Billy Kirkwood.....Herbert Rawlinson
Dorothy Calender.....Virginia Valli
Mulready ..... Bert Roach
Mrs. Hallam.....Clara Beyers
Freddie Hallam.....Charles L. King
Samuel Brentwick.....Herbert Fortier
Burgoyne ..... Lou Short
Martin ..... Jack O'Brien

Adapted from the Novel by
Louis Joseph Vance.
Scenario by George Hively.
Direction by Stuart Paton.
Length, 4,343 Feet.

The Story

The story concerns a young business man who falls in love with a girl he is afterward told has stolen a costly string of gems. He surprises the leader of the criminal band ransacking the girl's home. Kirkwood overpowers the burglar and takes the gems to his own hotel room, whence they are stolen again by a woman accomplice of the man Kirkwood had recently left. Kirkwood, still mystified as to what it's all about, recovers the necklace and brings the thieves back, only to be arrested himself as one of their number. How he frees himself is shown in the climax.

Program and Exploitation Catchlines:

They Told Him She Had Stolen a Necklace—But He Had Fallen in Love With Her First—He Set Out to Protect Her and Ran Into the Real Criminals, and Got Heavily Involved Himself!

"Science at Home"

In this number, Prof. F. P. Smith, of London, gives a "demonstration" of sound waves and how they are communicated to the air by bodies in rapid vibration. One of the most interesting of the experiments illustrates how certain flames are affected by sound waves. How a jet of water can be affected by sound is also picture as well as a number of other interesting experiments, all having to do with the same subject (Kineto).—T. S. DaP.

"The Village Sheik"

The best feature about this Fox comedy, starring Al St. John, is the title which should have good drawing powers. The picture apparently has little relation to the title unless there is an unsuspected analogy between an undergraduate barber and a sheik. Al St. John in this role does strange and amusing things with his customers, or rather patients. Now and then there are moments of hilarity but for the most part the humor is quiet and scattered. —M. K.

Newest Reviews and Comments

"One Clear Call"

Good All-Around Entertainment—Released By First National

Reviewed by Marguerite Kemp.

The old catchline of a picture getting a grip on one's emotions is a fitting one for this feature. There is a laugh, a tear, or a mystery in every foot of reel.

Henry Walthall is at his tearful best in this feature. His characterization of the "black sheep" is the outstanding feature of the picture, yet so skillfully is his wickedness handled that he has the sympathy of the audience from the first moment when he must pass unrecognized by his blind mother to the last supreme sacrifice. Claire Windsor, as the winsome heroine, portrays her role with the proper element of mystery, which is aided by the colored maid's mysterious manner.

The plot is a real story, with a real moral—a story of human frailties and love—whose interest never lags. The injury of the little boy and the melodramatic regeneration of his uncle, the surgeon, represents an unusually strong climax, for the operation which saves his life is staged in a way that keeps the audience guessing as to the outcome until the happy tears of the mother break the news. Fortunately the strain of this scene is broken at two intervals by a happy little colored boy's melon feast. The title represents the struggle of a man to heed the demands of friendship despite the fact he loves the unregenerate's wife, until conscience gives the one clear call. The title is not exactly clear to many patrons, which might be termed the only outstanding fault of the picture, but it gives them something to think about afterwards.

The cast is well chosen, the parents of the black sheep giving the proper mixture of stern dignity and tender mother love, and Irene Rich reveals an unsuspected dramatic talent as the young mother. The scenes are chiefly interiors, remarkable for the good taste in furnishing and decorating.

The Cast

Henry Garnett.....H. B. Walthall
Faith ..... Claire Windsor
Dr. Hamilton.....Milton Sills
Mrs. Thornton.....Irene Rich
Mr. Garnett.....Joseph Dowling

Adapted from the Novel by Frances Nimmo Greene.
Scenario by Bess Meredith.
Directed by John M. Stahl.
Length, 7,450 Feet.

The Story

Dr. Hamilton continues to befriend Henry Garnett, the town outcast, despite the appeals of his sister, Maggie Thornton. He is urged to continue the friendship by one person, Faith, a girl who was brought into the hospital unconscious and who has refused to reveal her identity. Dr. Hamilton declares his love for Faith on the evening he is successful in turning a riotous mob of indignant citizens away from Garnett's gambling den, and tells her of his search for Garnett's wife, who is needed as her husband is near death. Faith reveals herself as Garnett's wife, but is persuaded by the false friend not to return to him. Then overcome by his remorse at the betrayal of a friend, Dr. Hamilton takes to drink until he is regenerated by the injury to his little nephew. He takes Faith to her husband but Garnett speaks only of her happiness and sends her away while he takes a glass of poison. The blind mother of Garnett is visited by Faith, and she tells her of her great strong boy, with the curly hair, for he had been "dead" to his mother through his years of wickedness in the same city.

Exploitation Angles: Offer this as a story that fits Walthall to the last fraction of an inch and sell on his name. Work hard, for each person you sell will come back, and you can increase the list of your regulars.

"The Ordeal"

Agnes Ayres, the Star in Entertaining Feature Made by Paramount.

Reviewed by Marguerite Kemp.

"The Ordeal" is an entertaining feature that will go well with the patrons who like a number of punches interwoven with considerable sobbing. It begins with a storm, indicated by much blowing of curtains and rain beating against the windows, and leaps through a path of lust, murder and burglary to a thrilling finish when a garage becomes a funeral pyre.

The story is a happy relief from the many sacrifice tales, in that it points the moral that sacrifice isn't always the best path to take. Its sequence of logically drawn climaxes recommend it, while not the least of its good points is the good work of Agnes Ayres as the sacrificing sister. Under skillful direction she is losing her aptitude for mere posing, and while less picturesque, perhaps, she gives a more realistic performance. In one scene her hair is actually disarranged.

The scenes are without exception indoors, and the settings are unobtrusive—the story carries the center of the stage from start to finish. The characterizations are well taken—but when will a colored maid on a screen learn to make-up without looking cold-creamy? The glistening countenance of Anne Schaeffer mars her splendid portrayal of the important role of the colored maid.

The Cast

George Bruce.....Vlarence Burton
Sybil Bruce.....Agnes Ayres
Dr. Acton.....Conrad Nagel
Buddy.....Edw. Sutherland
Minnie.....Anne Schaefer
Jean.....Eugene Corey
Madame St. Levis.....Adele Farrington
Elise.....Claire Du Brey

Story by W. Somerset Maugham.
Scenario by Beaulah Marie Dix.
Direction by Paul Powell.
Length, 4,592 feet.

The Story

Sybil Bruce is the wife of George Bruce, a drunkard, whom she endures for the sake of a home for her younger brother and crippled sister. Suspecting her love for Dr. Acton he puts the doctor out of the house during a storm, forcing the young brother to follow. A few days later George suffers an attack of heart trouble, and Sybil withholds the drug which would cause his recovery and the sufferer dies. But the vengeance of the drunkard has remained for by the terms of his will she can have his money if she remains single, if she marries she gets nothing. Then Sybil begins a life of sacrifice so her brother and sister may receive the benefit of the money. A famous surgeon cures the crippled sister, who becomes a cabaret frequenter with unsuitable friends, and the brother becomes a gambler, constantly demanding money from his sister. At last the sister is involved in an unpleasant scrape at a roadhouse, from which she is rescued by her old nurse who loses her life as a result of the fire she started. On her deathbed, the nurse confesses that the dead husband was killed by the drug administered by herself, and not from the lack of the drug withheld by Sybil. The sense of guilt is removed, and Sybil realizes her sacrifice has made her sister a drunkard and her brother a thief so the money is given up in favor of Doctor Acton.

Exploitation Angles: Playup Miss Ayres and Nagel and then hammer on the story angle. You can get a good newspaper discussion on the sacrifice slant if you get after it early enough.

"The Dog and the Wolves"

That "Providence Protects the Innocent" is the moral of the newest of the Paul Terry cartoons distributed by Pathe. In this number there is the usual amount of humor and clever animation. Mr. Terry uses the kidnapping of a little dog by a band of pirate wolves and the rescue of the puppy by a friendly stork to point his moral.—C. S. S.

"The Men of Zanzibar"

Richard Harding Davis Story of East Africa Made by Fox With William Russell As the Star.

Reviewed by Mary Kelly.

This is one of the best William Russell features that have been recently offered. He has been provided with favorable material in a Richard Harding Davis story of East Africa and a supporting cast of superior ability. It is a detective story of the type that is highly fictional, but containing enough mysterious action and comedy to overshadow in importance any effect of improbability.

The scenes in the hotel concerning the theft of the papers have been skillfully managed, and might be cited as an example of the successful purpose of the plot in mystifying the spectator. Suspicion points to each of the three men who are active in this skirmish, and in turn, each one suspects the other. A charming girl appears to be the enthusiastic accomplice of one, and the romantic admirer of another. The result of this unexplained intrigue is dramatic at times, and at times ludicrous.

There is an appeal from the purely pictorial standpoint as well. The men, resplendant in Palm Beach suits, prowling about in sinister underground retreats and pretty Ruth Renick on the scene in clothes that are always beautiful, if not exactly typical of East Africa, are part of the panorama. The sets, like the story, are attractive, despite a sort of paper mache unreality.

The Cast

Hugh Hemingway.....William Russell
Polly Adair.....Ruth Renick
George Sheyer.....Claude Peyton
Wilbur Harris.....Harvey Clarke
Arthur Fearing.....Arthur Morrison
Sir George Firth.....Michael Dark
Lady Firth.....Lila Leslie

Adapted from the Story by Richard Harding Davis.
Scenario by Edward J. Le Saint.
Directed by Rowland V. Lee.
Length, 4,999 Feet.

The Story

Zanzibar is a seaport on the East Coast of Africa. Hugh Hemingway arrives unannounced and attracts suspicion when he immediately shaves off his beard. Polly Adair, secretary to the Consul, proves of great interest to Hemingway, but because of her close friendship with Fearing, he suspects her. Fearing in turn suspects another man, George Sheyer, who is also a recent arrival. Sheyer enters Hemingway's room one night to get some papers but before he gets them, he hears Hemingway and escapes. Hemingway then comes upon Fearing and Polly, who have been waylaid by Arabs, and he protects them. Later he discovers Polly in Fearing's arms, while exploring an underground retreat. The solution of the matter is that Fearing had stolen some money, but had repented and Sheyer, a detective, has been dishonest enough to steal some of the money while Hemingway, is on the scene to track the crooked detective and to find Fearing. Fearing proves to be Polly's brother, and Hemingway is free to marry her.

Program and Exploitation Catchlines:

Three Men Pursuing Each Other and Trying to Get Something On Each Other—a Girl With a Mysterious Mission—Everything Unexplained Until the Finale—This Richard Harding Davis Adaptation Will Keep You Entertained If You Love Intrigue.

Exploitation Angles: Richard Harding Davis and William Russell should share the advertising honors, for both can sell some tickets. For the general non-reading public offer it as a superior sort of detective story with a s uccession of surprises.

Newest Reviews and Comments

"The Glory of Clementina"

Pauline Frederick Stars in R-C Picture Made From Locke Novel.

Reviewed by Fritz Tidden.

There is an intangible something in a William J. Locke novel, which for want of a better name might possibly be called charm, that is practically impossible to interpret visibly. Locke's plots are frequently of the frailest, and the reader's strong interest in any of his books is built up with this indefinable quality. To spread this on the screen without the spoken word presents a difficulty that is surmountable in only but inspired instances.

Locke's novel, "The Glory of Clementina," is a perfect case in point. As reading matter it is wholly delightful. In translating it in terms of film it naturally followed that some of the quality that made the book unusually charming was lost in transit, through no fault of the producers. They have done the best possible with the usable moving picture material in hand. The result is a picture that some persons will consider too long, in that it outgrows its plot.

The story furnishes Pauline Frederick, the star, with a role that requires acting of a high quality. As might be expected, Miss Frederick meets the demands upon her with her familiar ability. In her interpretation of the brilliant but dowdy young woman who in the pursuit of artistic success had stifled every natural instinct in her until she becomes what might be called rejuvenated Miss Frederick gives a vivid performance. She is assisted by a capable cast of well known players. Louise Dresser, famous musical comedy star, makes her screen debut in this picture, unless a great mistake is made.

The novel has been widcly read; it became justly popular at the time of its publication some years ago. The name, coupled with that of the star, should furnish good box office possibilities.

The Cast

Clementina Wing.....Pauline Frederick
Quixtus .....Edward Martindel
Huckaby .....George Cowl
Billiter .....Lincoln Plummer
Tommy Burgrave.....Edward Hearn
Etta Concannon.....Jean Calhoun
Vandemeer .....Wilson Hummel
Lena Fontaine.....Louise Dresser
Little Sheila.....Helen Stone
Sheila's Maid.....Lydia Yeamans Titus
Lady Louise Malling.....Truly Shattuck

Adapted from William J. Locke's Novel.
Scenario by E. Richard Schayer.
Directed by Emile Chautard.
Length, 5,700 Feet.

The Story

At thirty-five Clementina Wing might have been any age. In the struggle to gain fame in painting she had foregone all thought of self and had devoted her life cntirely to art. Tommy Burgrave, a fellow artist who frequents her studio, brings his uncle Quixtus, a wealthy man, who poses for his portrait before Clementina. Following a succession of disillusions that take the forms of truths from out his past happy life, Quixtus was turned into a man who hated life and all in it. Fate drags him into the company of undesirables and he narrowly escapes being the prey of a notorious woman when Clementina, detecting the plot, intervenes. At a dinner party given by Quixtus, Clementina is one of the guests. She had undergone a complete transformation. Instead of being the drab and dowdy genius she appears as a brilliant young woman in a ravishing costume. She bowls Quixtus over by his revelation of her charms. Will Hammersley, an old friend of Quixtus, dies and entrusts his little daughter to Clementina and Quixtus. At first Quixtus declines to accept the child because he had suspected Hammersley of friendliness with his dead wife, but when his mistake becomes known he and Clementina take the little girl. The child awakens in Clementina all the sleeping instincts of wifehood and motherhood, with the result that she marries Quixtus and they accept Hammersley's child as their own.

"Strange Idols"

Picturesque Settings and Popular Theme in Fox Feature Starring Dustin Farnum.

Reviewed by Mary Kelly.

You can't expect a hot-house blossom to flourish in the woods—and that's the story of "Strange Idols." It gives a chance for picturesque contrasts of environment, sunset in the north lumber woods competing with the brilliant charm of Broadway. The story is superficial but presents a phase of married life that has proved entertaining in times past, and as reproduced here, it should have considerable appeal.

Some of the cabaret shots have a more than ordinary attractiveness. The picture opens with a deep-set scene with the light focused upon a dancing act, and the distances and shadings give an impression of unusual beauty. Doris Pawn's dancing is another reason for admiring this scene.

Dustin Farnum appears to find his role too restrained in its demands. At the dramatic moments he is apt to over-act and go into unlovely rages. The seriousness of the situation, however, demands considerable strength and the fans who adore red-blooded instincts will idolize him.

The Cast

Angus MacDonald.....Dustin Farnum
Ruth Mayo.....Doris Pawn
Ted Raymond.....Philo McCullough
Malcolm Sinclair.....Richard Tucker

Story and Scenario by Jules Furthman.
Direction by Bernard Durning.
Length, 4,300 feet.

The Story

Mr. Farnum appears as a stalwart son of the wild—a wealthy lumberman who becomes fascinated with a beautiful cabaret dancer in New York's white light district and secretly weds her. Life at the lumber camp soon palls upon the Broadway favorite, despite a fine home and plenty of servants at command. The lure of the old life at length proves too strong for her. The husband accompanies her back to New York—but business will not permit him to remain, and she cannot summon courage enough to return with him to the primitive surroundings of the lumber camp.

It is at this point, following the advent of a baby, that the drama begins.

Program and Exploitation Catchline:
Which Call Would Be Stronger With the Girl Who Had Been Brought Up on Broadway—the Note of the Wild Birds or the Lure of the Saxaphone, the Lumber Yard or the Cabaret? The Picture Has an Interesting Answer.

Exploitation Angles: After Farnum play up the title, using collections of the strange idols of the Billikin type. Start an advance lobby display and offer a pair of seats for the loan of new "idols," only one of a kind to be taken. Then play up the cabaret stuff. That always goes.

"The Landlord"

The tendency toward obvious comedy is so marked in this Sunshine number that it has been robbed almost entirely of any effect of real humor. The dangers of doing your own rent-collecting when your tenants are bigger men than you is illustrated in robust style. The rise of a hod-carrier to landlord is the fundamental theme, with a tragic climax occuring when the hero is forced to return to hod-carrying after all. Considerable physical energy is shown throughout and wherever unadulterated slapstick is popular, it should get results. Produced by Fox.—M. K.

"John Smith"

Selznick Comedy Drama With Eugene O'Brien Is Original and Pleasing.

Reviewed by Mary Kelly.

It holds because of its novelty at first, and later because of its dramatic tension, and altogether it is an interesting production. As a humorous solution of servant difficulties, this picture offers a neat tribute to the art of flattery. The construction shows a skilled hand and the story has an ingratiating trend that indicates that it will be generally pleasing.

The material is less flimsy than some of Eugene O'Brien's recent subjects. Something besides the star's personality is relied upon to sustain the interest, and the work of the others in the cast, as well as the nature of the story itself brings the production up to a higher standard. The work of Ester Banks as the irritable mistress of the mansion is a splendid comedy touch, and the types which have been chosen for the servants, not forgetting Vivia Ogden, are assured of success.

Eugene O'Brien has a chance to employ his suave arts to the best advantage as the tactful arbiter in a wrangling household. Before the end, however, he becomes something more than a tactful arbiter and proves capable of some soulful heroics that will make him more popular than ever—if that is possible.

The Cast

John Smith.....Eugene O'Brien
Cook ..... Vivia Ogden
Butler.....Wm. J. Ferguson
Chauffeur ..... Tammany Young
Mrs. Lang..... Ester Banks
Maid ..... Frankie Mann
Irene Mason.....Mary Astor
Haynes ..... George Fawcett
Martin Lang.....J. Barney Sherry
Crook ..... John Butler
District Attorney.....Walter Greene
Doctor ..... Warren Cook
Lawyer ..... H. Sedley
Gangster ..... Daniel Hayes

Story by Victor Heerman.
Scenario by Lewis Allen Browne.
Directed by Victor Heerman.
Length, 6,000 Feet.

The Story

John Smith, discharged from prison after serving an unjust sentence takes the name of Lawrence Hilliard and gets a position as head of the servants in the Lang household. He soon restores order because of his engaging personality. He falls in love with Mary Mason, the secretary, but hesitates to tell her because of his past. He is made treasurer of a social organization, but when the funds are suddenly missing he is accused of theft, and later on, as the affair gets complicated, of murder. He is tried, but an unexpected interruption delays the sentence, and some new evidence, assuring his innocence is revealed after a tragic suspense. Mary has a chance to prove her great loyalty.

Program and Exploitation Catchlines:
He Was Made Head of the Servants in a House Without a Smile—Then the Lady's Secretary Smiled at Him—It Was a Shock—It Changed His Whole Life—It Brought Him Everything Worth While.

"Kidder & Co."

Bryant Washburn is the star of this three-reel Pathe playlet, originally issued in five reels. The story deals with the son of a codfish magnate. The boy is inclined to take things easy and father tells him not to return until he has made a thousand dollars. He meets with a thrilling series of adventures and finally demonstrated that he has inherited his father's ability for making money, at the same time winning the girl of his choice. The story follows along conventional lines and the technique is hardly up to modern standards, however, the production is entertaining.—C. S. S.

Newest Reviews and Comments

"They Like 'Em Rough"

Viola Dana As the Young Cave Woman in Metro Comedy-Drama.

Reviewed by Mary Kelly.

The titie of this carries a certain lure and the picture is not a disappointment. It will appeal to both men and women. Even after seeing it, the question as to which sex likes them rough is not definitely answered, as stone-age tactics are pursued by both sides in the tempestous love affair which ends in true romantic style with a masculine victory in sight.

Viola Dana has a part sufficiently far removed from the conventional nice young heroine to be startling. She has here, material that keeps up with her. The picture is hot-tempered for the most part and moves swiftly along from one explosive scene to another, with a good intermixture of comedy. The star's talent for serious-faced comedy is used to good advantage in many situations, none more amusing that her appearance in the finery bought in the only store in the lumber camp. Pictures like this, on the theme of wife-handling, are not infrequent, but this one avoids the monotonous trend. One new incident worth noting: She cooks her first meal for her husband and no mention is made that the biscuits are tough!

Although there are a few tense moments, the main motive is comedy. The cast is in excellent mood, due chiefly to the fine directing of Harry Beaumont, and the sets are attractive.

The Cast

Katherine ..... Viola Dana
Richard Wells, Jr.....William E. Lawrence
Richard Wells, Sr.....Hardee Kirkland
Mrs. Wells.....Myrtle Richell
Waddie ..... Colin Kenny
Grogan ..... Steve Murphy
Kelly ..... Walter Rodgers
La Grande..... Burton Law
Pete.....W. Bradley Ward
Dr. Curtis.....Knute Brickson
Mrs. Curtis.....Elsa Lorimer

Story and Scenario by Rex Taylor.
Direction by Harry Beaumont.
Length, 4,700 Feet.

The Story

Katherine Trowbridge is the despair of her aunt, Mrs. Curtis. When she finally decides to accept Weathersbee, she is infinitely relieved to have her off her hands, but does not dare show she is pleased as Katherine's perversity would immediately break it off. Katherine finds out on her wedding day that it is the result of her aunt's maneuvers, so she runs away. She asks the first man she meets to marry her. The second accepts, and she finds afterward that he is Dick Wells, a rejected suitor, who has grown a beard and looks wild. She is furious but is forced to go with him and live in the lumber camp. Here he disciplines her, making her cook and keep house for the first time in her life. She hates him, but when he is wounded in a brawl her sympathies are aroused and she falls in love with him. Then the beard comes off and she discovers he is handsome.

Program and Exploitation Catchlines:

She Always Did the Opposite of What She Was Told—She Married a Rough Lumberman Just to Upset Her Aunt's Plans—But She Found for the First Time That She Had Met Her Equal—He Bullied Her Into Loving Him.

Exploitation Angles: Sell Viola Dana as a cave-girl flapper. If they won't fall for that they will be hard to get with anything.

United States Navy in the Making

An exhaustive and interesting insight into the way Uncle Sam builds and equips his battleships is shown in this Kineto Review. The spectator is shown every detail, from the small model after which the big battleship is copied, up to the launching and the putting on of the big guns. These are contrasted with the guns of Commodore Perry's famous old frigate which was the pride of the Navy in 1812.

Sailors being trained aboard a training ship are also shown, as well as the graduating class at Annapolis going through a drill.—T. S. daP.

"The Five Dollar Baby"

Metro Presents a Story With Exceptional Human Appeal, Logically Told and Well Acted.

Reviewed by T. S. da Ponte.

Few pictures lately can be said to carry a greater human appeal than this one. Tinged with pathos, it is also lighted at appropriate times with touches of mirth that will bring a sparkle to the eye that has but a moment before been laden to the brim with ears. The story is well sustained throughout—there is no vagueness which has to be bridged by the spectator's imagination, and the smoothness of its pictured telling is one of the chief charms of the production.

Because of the direct way in which the theme is adhered to, as well as the portrayal of genuinely human characteristics, this film can be counted on to come in for a great deal of praise from any sort of audience. It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn.

Miss Dana does some of the best work of her career. As a hoydenish girl of twelve she is captivating even in her assumed "roughness," and later on as a refined young college girl she is none the less to be admired. The acting of Ralph Lewis as Ben Shapinsky, the pawn-broker, could not be improved upon, and goes a long way toward giving the production its charm. He makes his screen character wholly lovable.

Otto Hoffman as The Solitary Kid is another whose portrayal is hardly less than great, and even though he plays the part of a tramp, skulking and scheming, he has managed to impart a certain wistfulness to the character that gains for him a spark of sympathy when he is finally "pinched" by the cops. The remainder of the cast plays up adequately to these three characters, which requires commendable work indeed.

The Cast

Ruth ..... Viola Dana
Ben Shapinsky.....Ralph Lewis
The Solitary Kid.....Otto Hoffman
Larry Donovan.....John Harren
Mr. Donovan.....Tom McGuire
Bernie Riskin.....Arthur Rankin
Esther Block.....Marjorie Maurice
Isadore ..... E. Pasque

Adapted from Story by Irvin S. Cobb.
Scenario by Rex Taylor.
Directed by Harry Beaumont.
Photographed by John Arnold.
Length, 6 Reels.

The Story

"The Solitary Kid" finds an abandoned baby. With the child is a note saying that whoever finds her can, on the child's eighteenth birthday, go to a certain trust company and learn the details of a reward to be conferred.

"The Solitary Kid" pawns the baby and goes away, but retains his hold on her by always paying the interest on the loan. The pawnbroker rears the girl as his own daughter, but on her eighteenth birthday "The Solitary Kid" returns and demands that she be turned over to him, or in lieu thereof demands $10,000 cash. The pawnbroker raises the money with difficulty, but at the opportune moment the police arrive and "The Solitary Kid" finds that he must face a charge of blackmail if he persists in his demand. Therefore he relinquishes his claim. It develops that the reward which is to be claimed from the trust company is only a "reward in heaven" which the baby's mother hopes will be conferred on the finder of her infant.

"The Timber Queen"

There Is Plenty of Punch and Thrills in This Ruth Roland Serial Distributed by Pathe.

Reviewed by C. S. Sewell.

Ruth Roland fans will revel in her newest serial, "The Timber Queen," which as with her previous productions, is being distributed by Pathe. In story value and thrills it is superior to her previous serial, "White Eagle," in addition, it also has the advantage of unusually fine scenic surroundings which have been superbly photographed; the action is laid in the timber country which provides opportunities for majestic forests and wooded hills.

In common with the majority of continued photoplays the action will not always bear too close scrutiny from the standpoint of logic or consistency, but there is enough excitement provided in this serial, judging from the first three episodes to satisfy the most hardened serial fans, and there are thrills galore. For example, the first thrill is the rescue of the heroine just as she is about to be hit by a falling tree, then follows an excellent scene where she is rescued from the top of a runaway freight car which is constantly gaining momentum as it speeds down the mountain side. There is also an exciting situation where Ruth, speeding to her lovers aid stumbles and is rendered unconscious just as her lover faces a firing squad.

The story deals with a young woman who is heir to vast timber lands which the timber trust seeks to secure. She is opposed by a cousin who seeks to prevent her from marrying before she is twenty-one as under the terms of her father's will he will then inherit the property. In her fight against these odds she is assisted by a lumber foreman who falls in love with her.

Ruth Roland is congenially cast as "The Timber Queen" and is ably assisted in the stunts and thrills by Bruce Gordon. The remainder of the cast is entirely satisfactory.

The Cast

Ruth Reading.....Ruth Roland
Don Mackey.....Bruce Gordon
James Cluxton.....Val Paul
Bull Joyce.....Leo Willis
Vance ..... Frank Lacteen

Directed by Fred Jackman.
Story by Val Cleveland.
Scenario by Bertram Millhauser.

"Such Is Life in Monte Carlo"

The famous pleasure haunt has been visualized in this Hy Mayer Travelaugh with an appreciation of the points that have always attracted public curiosity, and in addition, some of the features that have been less press-agented. Some of the natural touches are quite as interesting as the artificial. The author-cartoonist's faculty for introducing his characters and scenes with a laugh is as ingenious and full of surprises as ever, although a possible criticism is that the humor is a little forced at times. Among the attractive sights, the promenades and artistic gardens make one of the most definite impressions. A one-reeler distributed by R. C. Pictures.—M. K.

"Starland Revue"

Private and public facts about some of the well-known stage stars and scenes from current stage successes are included in this reel, the product of R-C. William Kent, Florence Moore, Charlotte Greenwood, Cleo Mayfield, Nan Halperin, Tom Powers and Clare Eames are represented in this sketch of personalities. It is an unusually inclusive number, considering the short length, and because of the subject-matter should stimulate interest generally. —M. K.

PROJECTION

By F. H. RICHARDSON

Impractical

The Belize Amusement Company, operators C. Us Theatre, Belize, British Honduras, through Manager Guy W. Nord, asks:

Our distance of projection is at present 140 feet. We are nsing an arc, taking 110 volt D. C. (generator set), but wish to install a Mazda lamp instead. We propose to locate our projection room about 80 feet from screen, but find that if we do so, and place it in the center of the house, would to some extent interfere with a portion of our patrons' view of the screen.

We, therefore, propose to bring the projector within eighty or ninety feet of the screen, but to locate it at the side of the house instead of in the center.

Would be glad to learn if this plan would be practical, as we know there would be an effect with regard to focusing the picture. Attached find rough sketch showing proposed location, exact distances, etc.

Cannot suspend projection room from ceiling because it is too low, and to raise it would cost too much. We would appreciate your comments.

A Side Projection Angle

From sketch I learn that from center to side of house is twenty-five feet, therefore you would have a side projection angle equal to the diagonal of a rectangle eighty by twenty-five feet, or about eighteen degrees.

I certainly would advise against it. You are projecting a picture twelve by sixteen feet. You would have a picture 16.9 feet wide, by twelve feet high at one side and 12.675 feet high at the other, because the light beam would have to travel 4.5 feet further to reach one side of the screen than the other, hence would spread out that much more.

You would have what is called a "side keystone." This may be eliminated, insofar as concerns the paralleling the top and bottom of the picture, by filling in the aperture opening with hard solder (see page 156 of handbook), or by procuring a special aperture plate from the projector manufacturer and filing same, but this would NOT prevent the distortion of the picture itself; also you would eliminate a portion of the picture.

There is absolutely no way in which you could project a picture with the projection room in that location without distortion of the picture and either side keystone effect, or the elimination of some of the picture if the top and bottom of the picture be made parallel.

The elimination would probably not be enough to be seriously objectionable, but still the picture would be distorted. Most likely your audience would be unable to discern this if the top and bottom lines be paralleled, but the general effect would nevertheless NOT be so pleasing. *You cannot distort a picture without injuring the general effect,* at least to some extent.

Not All

But this is not all, because there would be an impossible condition set up in another direction. Mazda projection as at present constituted demands a relatively wide diameter projection lens, and with such a lens you would find it impossible to get your picture in sharp focus on both sides of the screen.

Put concretely, with a picture of that size and a Mazda lamp you would be forced to use a very "fast" (large diameter) projection lens in order to get all the illumination available, whereas the condition would absolutely demand a stopping down of projection lens diameter in order to secure the necessary debth of focus.

I have explained at length, but the real answer is: The thing is impossible. It cannot be done and a good picture put on the screen.

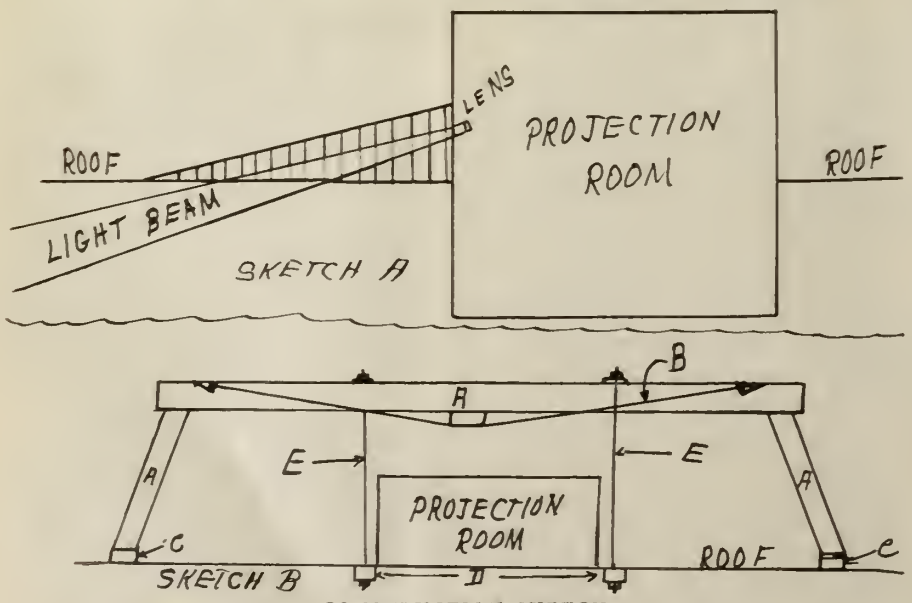
And now let us see. A distortion due to pitch in projection is not nearly so bad, because the picture is not so deep as it is long. If it can be done, I would advise you to cut a hole in the roof and build a projection room partly above the roof line, with a slope added, if necessary, to accommodate the light beam.

Not a Good Condition

Mind you, it is NOT a good condition, but would at least be possible, and probably is the only way out. In sketch A I have located the lens above the roof level. Probably this will not be necessary, though most likely it will be necessary to at least build some slope to accommodate the outlook from the observation port.

On the whole, while it probably is unnecessary, perhaps I had better add a rough sketch of how to reinforce the roof, if cutting the hole will weaken it too much. This is shown in sketch B, in which A A A is a frame of heavy timbers—say 6x8 inches, B now ⅝ inch iron rods, one on each side of the top timber, to strengthen it and prevent sagging. C C are substantial timbers laid down on roof (in the sketch your are presumed to be standing on the roof looking toward the screen). D D are timbers placed on under side of roof and E E iron bolts of suitable size, the purpose of which is self evident. There might be but one of these trusses needed.

Certainly two ought to be sufficient. I think the meaning is sufficiently clear without further explanation. In this I of course asume your roof to be a flat one, as seems likely if it is so low.



CONSTRUCTION SKETCH

Showing suggested method of reinforcing the roof to permit of cutting hole in same

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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THE LENS CHART

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Why Is It?

A projectionist correspondent from the Middle West wants to know:

Why is it the projectionist must re-design the rotating shutter to make it fit his local conditions of projection? Why cannot projector manufacturers supply a rotating shutter which may be used under all conditions of projection? Were the clerk in a clothing store to tell me that in order to make the suit fit I must alter it myself, I would purchase two suits somewhere else.

The same thing is true of the rotating shutter. It is absurd to expect the projectionist to cut out a dozen or more cardboard blades in order to get one to give maximum results in illumination with minimum of flicker. After visiting many of the so-called picture palaces and seeing all the different shape shutter blades hanging on the wall I have come to the conclusion that they really are nothing more than experimental

rooms, the projectionist finishing up the design of the projector when the manufacturer has finished. This is a bad condition and the sooner projector manufacturers stop putting in nickle plated screws and placing gold bands around magazine doors, and instead devote more time and energy to the fundamentals of their projector, the better it will be for all concerned.

This letter may be a bit rough on the manufacturer, but after having "dug up" thirty-three perfectly good dollars for two patent shutters, only to find that a properly designed shutter has more light and better results, I'm what they call "sore."

A Grouch

Wow! You certainly have accumulated a grouch, brother. But let us look into the whole matter, for it raises several rather deep questions.

First and foremost let me say that the shutters you bought have proven their worth. The trouble lies in the fact that, like the three-combination lens, those who try to make them fit a condition they are not capable of fitting find results unsatisfactory, and blame the shutter itself, instead of their own lack of intimate knowledge of the fundementals involved.

And right here lies the kernel of the nut. I have for years tried to drill into projectionists the idea that they cannot act intelligently and efficiently on the various problems projection is constantly presenting, except they understand the fundamentals involved.

In the shutter matter you must, first of all, understand exactly what the various problems really are. You must know, for instance, that things you can do with a weak illuminant you cannot do with a powerful one, and you must understand the reasons why that is so. You must understand exactly what travel ghost is and WHY it is. You must understand persistance of vision thoroughly, both in its theory and its practical application, as well as what constitutes the differences in local conditions.

The many blades you have seen is evidence that the projectionists in those theatres ARE projectionists—that they experiment and work to understand the problems, and to improve, and IT IS EXACTLY THAT WHICH MAKES THEM REALLY VALUABLE MEN. If projector manufacturers could so build their projectors that no problems were left for the projectionist to solve, then we could and would have cheap men and kids projecting pictures.

But projector manufacturers cannot make a rotating shutter which will fit every condition, when conditions vary so widely. It simply cannot be done. Manufacturers can, however, make an adjustable shutter blade, and will do it too, when projectionists themselves learn to use such a device intelligently, and so as to raise sheol with everything—and then blame the projector for what is the fault of their own lack of knowledge.

Of course I know how you feel after getting your manager to purchase something which you find cannot be used as well as something else you made at no cost at all. I suppose the manager gave you hail Columbia, nor could one blame him. Well, its a part of the game. The shutters you bought are excellent if the conditions be right for them. They should not be sold except where the conditions fit them that's the real trouble, but manufacturers have goods to SELL, and—there you are.

PROJECTIONISTS

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I. P. A. Lecture

The International Projection Association of New York City, of which our old friend, All Polin, is president, staged a lecture on the new Sunlight high intensity arc in its club rooms recently. The writer received an invitation, but overlooked it. He was peacefully slumbering amid the hay at thirty minutes after midnight, when r-r-r-r went the phone bell and he was informed that unless he put in an appearance way down in the Bronx some sooner than quick, he would be listed among the unforgiven.

So there was a hasty scramble into clothes, a yanking of Nancy Hanks, the Go Devil, out of her garage. The meeting and lecture were enlightening. Not so much because of the lecture itself as because it was illustrative of the great good to be accomplished by just such meetings.

The men listened attentively to a talk by C. G. Nesbitt, Eastern sales manager, and a lecture on the high intensity arc and the Sunlight lamp, by P. R. Bassett, technical engineer, who has had much to do with the development of the Sunlight Arc.

At the end of Mr. Bassett's lecture the men were invited to ask questions, which they did. For one thing, the point was brought out that the high intensity arc is NOT at all detrimental to the health of the projectionist, provided the projection room be decently ventilated, and the lamphouse piped to the open air, as should be the case.

But the big thing was that the men were given an understanding of the underlying principles of the high intensity arc, and of its operating mechanism as exemplified by the Sunlight lamp. They now know, or certainly should know why a high intensity arc IS a high intensity arc. They have some intimate knowledge of the carbons. Their nervousness concerning it was set at rest, and men who were there will, when called upon to take charge of a high intensity arc, do so with some degree of confidence.

The International Projection Association and the American Projection Society are both doing a work of great merit in the holding of such meetings and lectures.

After the lecture we all adjourned (four thirty a. m.) to a food emporium where the inner man was satisfied, while the discussion of the high intensity went on apace. The writer bade All Polin, Mr. Bassett, Mr. Nesbitt and the men adieus at 4.35 a. m. and turned on the light in his boudoir at 5.

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$7,127,000 Will Be Expended Upon Thirty-three New Picture Houses

IN the following list of seventy-three new picture theatres planned or building, information regarding the estimated cost of but thirty-three was available, but the total of the expenditures specified in this latter group is $7,127,000.

In analyzing how these expenditures will be made, we find that one house will cost $2,500,000 and one will cost an even $1,000,000.

There are two houses at $300,000 each and two more at $250,000 each.

At a cost of $225,000 one house will be built, while three others will cost $200,000 each.

One house will cost $170,000, two will cost $150,000 each and one will cost $145,000.

Dropping down to the $100,000 mark, there are five houses to be built at this figure. Three houses will be built at individual expenditures of $75,000, $70,000 and $60,000, respectively.

At $50,000 each, three houses will be built. One house will cost $40,000, two more $35,000 each and two $30,000 each. One house will cost $22,000, while at $20,000—the lowest estimated price quoted this week—two houses will be built.

Picture Theatres Projected

TUCSON, ARIZ.—Thomas K. Marshall will open moving picture theatre at University avenue and Park street.

MENA, ARK.—Price McCall will open airdome theatre.

BAKERSFIELD, CALIF.—West Coast Theatre Corporation has opened Hippodrome Theatre.

INGLEWOOD, CALIF.—Malley & Spaulding are erecting moving picture theatre at Commercial and Queen streets, to cost $30,000.

LODI, CALIF.—Turner & Dahnken will erect theatre on North street between Elm and Pine, to cost $100,000. Address Frank Besley, manager T. & D. Jr., Theatre.

OAKLAND, CALIF.—Proposed to erect new theatre, to cost $1,000,000. Address William A. Rusco.

OROVILLE, CALIF.—C. E. Howard, of Gardella Theatre, will erect large airdome.

SAN JOSE, CALIF.—Junior Orpheum Theatre will be erected and conducted along same lines as new Junior Orpheum recently opened in San Francisco.

SONOMA, CALIF.—E. G. Perkins will erect theatre and dance hall.

DERBY, CONN.—I. J. Hoffman, proprietor, Capitol Theatre, Ansonia, has plans by E. C. Horn Sons, 1475 Broadway, New York, for two-story brick and terra-cotta front theatre, store and office building, 65 by 200 feet, to be erected on Elizabeth street. Theatre will have seating capacity of 1,600.

MIDDLETOWN, DEL.—J. E. Lewis, Milford, and Watson & Burns, Smyrna, have contract to erect one-story brick moving picture theatre, to cost $40,000.

MIDDLETOWN, DEL.—Hoffman-Henon Company, Finance Building, Philadelphia, are preparing plans for new $50,000 theatre to replace one recently destroyed by fire.

WILMINGTON, DEL.—Thomas J. Waller, owner Waller Theatre, recently destroyed by fire, will rebuild.

CHEVY CHASE, D. C.—Chevy Chase Amusement Company will erect two-story brick, concrete and terra-cotta moving picture theatre, dance and assembly hall, at 5612 Connecticut avenue, to cost $100,000. Theatre will have seating capacity of 1,150.

WEST PALM BEACH, FLA.—Nichols-Williams Company, Inc., will erect theatre on Clematis avenue, near Poinsettia street, to cost $35,000.

CHICAGO, ILL.—Mutual Construction Company, 253 Warren avenue, has contract to convert office building at 10 and 12 North Clark street into an up-to-date theatre for James Roder, 62 West Randolph street, to cost $35,000.

CHICAGO, ILL.—J. M. Browarsky & Company, 111 West Washington street, has plans by Fridstein & Company for stone, brick and reinforced concrete theatre, store and apartment building on 63d street between Blackstone and Harper avenue, to cost $2,500,000.

DORCHESTER, ILL.—Eli Gore will rebuild burned theatre.

ELGIN, ILL.—Ralph Crooker, of Star Theatre, has plans by Ralph E. Abell, 44 Spurling Building, for three-story theatre and store building, 66 by 185 feet, to be erected on Grove avenue, to cost $225,000.

GIBSON CITY, ILL.—Wooley Brothers will erect new theatre.

ROCKFORD, ILL.—Alhambra Theatre Corporation has plans by C. E. Wolfley, 613 Stewart Building, for three-story stone Alhambra (moving picture) Theatre, 85 by 150 feet, with seating capacity of 1,000, to be erected at North Main street and Auburn streets.

ROCKFORD, ILL.—Sheets Construction Company, 105 North Clark street, has contract to erect three-story Alhambra Theatre, store and apartment building at North Main and Auburn streets, for Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, to cost $200,000. Theatre will have seating capacity of 1,000.

EVANSVILLE, IND.—Mrs. Anna Ross has plans by Anderson & Stengle, 110 Fourth street, for theatre, to cost $60,000.

MISHAWKA, IND.—R. Levine, 217 Chamber of Commerce Building, Chicago, is preparing plans for two-story brick and concrete theatre, store and office building, 70 by 116 feet, to cost $150,000.

ROCHESTER, IND.—Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, has plans by C. E. Wolfley, 690 Stewart Building, Rockford, for two-story brick and terra-cotta Manitou Theatre, 80 by 165 feet, to be erected at Sixth and Main streets, to cost $170,000.

SOUTH BEND, IND.—Ralph Sollitt & Sons Construction Company, 5 North La Salle street, Chicago, have contract to erect 3½-story theatre, store and dance hall, 90 by 166 feet, at northeast corner Michigan and Colfax avenue, for Palace Theatre Company, care Jacob Handleman, 304 South Wabash avenue, Chicago, to cost $300,000. Theatre will have seating capacity of 3,000.

COUNCIL BLUFFS, IA.—Council Bluffs Theatre Company will erect theatre at 321 West Broadway, to cost $135,000. Lessee, A. H. Blank Company, of Des Moines.

MONROE, LA.—Saenger Amusement Company has plans by Charles David for rebuilding Lyceum Theatre on De Siard street, to cost about $20,000.

HIAWATHA, KANS.—An airdome theatre will be opened at Electric Park. Address Col. Scott, mayor.

KANSAS CITY, KANS.—F. C. and E. J Grubel, 546 Minnesota avenue, have plans by Carl Boller & Brother, 508 Ridge Building, Kansas City, Mo., for theatre to be erected at 628 Minnesota avenue, to cost $250,000.

DETROIT, MICH.—Joseph P. Jogerst, 55 Rowland Building, is preparing plans for theatre, with seating capacity of 1,200, to cost $250,000.

ST. PAUL, MINN.—Christians Brothers have opened new Mohawk Theatre.

KANSAS CITY, MO.—Max Eichenberg, 19 West Fifth street, will erect theatre at Forty-fifth street and State Line.

ALLIANCE, NEB.—J. E. Hughes, formerly manager of Imperial Theatre, will open new moving picture house.

BORDENTOWN, N. J.—Moving picture theatre under construction here, to cost $125,000, will be completed and opened early in September.

CAPE MAY, N. J.—Hunts Theatre, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer, Denckle Building, Philadelphia, for one-story frame theatre and pier, 125 by 100 feet, to be erected opposite Lafayette Hotel.

WILDWOOD, N. J.—Edward G. McGarry has contract to erect an addition, 32 by 80 feet, to three-story theatre, store and apartment building on Garfield avenue for W. C. Hunt.

ROY, NEW MEXICO—S. E. Paxton and M. Floersheim are interested in proposed theatre and community hall.

BRONX, N. Y.—Samuel Barkin, 220 Broadway, has plans by Oscar Goldschlaf, 16 Court street, for one-story brick moving picture theatre and store building to be erected at northwest corner Tremont avenue and Southern boulevard.

HUDSON FALLS, N. Y.—Hudson Falls Theatre Corporation will erect theatre, 50 by 150 feet, to cost $50,000.

JACKSON HEIGHTS, N. Y.—Ward & Glynne, of Flushing, L. I., have filed plans for moving picture theatre, with seating capacity of 1,800.

MARGARETVILLE, N. Y.—James Cummings, 39 South Broad street, Norwich, has contract to erect one-story moving picture theatre and store building, 140 by 50 feet, for Clarke A. Sanford.

OLD FORGE, N. Y.—G. Harry Brown plans to erect moving picture house.

SYRACUSE, N. Y.—New Rivoli Theatre will open shortly.

TROY, N. Y.—C. P. Boland, 30 Fourth street, has contract to erect two-story Rose (moving picture) Theatre, 60 by 120 feet, on Fourth street, between Ferry and Congress

streets, for J. C. Rosenthal, 20 Locust avenue, to cost $30,000.

CLEVELAND, O.—Morlease Company, 514 Swetland Building, will erect four-story brick and terra-cotta trim moving picture theatre and office building, 110 by 96 by 200 feet at southwest corner St. Clair and East 105th streets, to cost $200,000.

CUYAHOGA FALLS, O.—H. Rosenthal, proprietor, Strand Theatre, 121 Cedar avenue, Ravenna, has plans by J. W. Greene, 246 Grant street, Ravenna, for large theatre, store and office building to be erected at Main and Cuyahoga streets to cost $145,000.

DAYTON, O.—Norris & Delscamp will erect garage and dance hall, to include stage and moving picture projection booth, to cost $200,000.

LANCASTER, O.—L. S. Wagner has contract to erect municipal theatre and hall building.

MARION, O.—John Williams and Born Brothers have contract to erect theatre, with seating capacity of 450, on Davids street near Bellefontaine avenue, for W. T. Jones.

MIDDLETOWN, O.—Gordon Theatre on Third street has been closed for renovation. Interior will be redecorated, balcony remodeled and seating capacity rearranged. House will reopen in September.

PORTLAND, O.—John Hochneter has plans by Ernest Kroner for new theatre to be erected at East 13th and Spokane streets, to cost $20,000.

RAVENNA, O.—William Dunbar Company, Cleveland, has contract to erect theatre and business block for Ravenna Amusement & Theatre Company, to cost $75,000. R. F. Stahler will be manager of theatre.

MUSKOGEE, OKLA.—Ensley Barbour reported to erect moving picture house.

CORVALLIS, ORE.—Whiteside Brothers have plans by H. Ryan, Peoples Ban Building, Seattle, Wash., for theatre to cost $100,000.

PORTLAND, ORE.—C. P. Barrett has plans by Houghtaling & Dougan for theatre to be erected at East Twenty-eighth and Antheny streets, to cost $22,000.

ALTOONA, PA.—Walter Frieling, 1312 Fourteenth avenue, is preparing plans for an open-air moving picture theatre to be erected on Independence Island in the Susquehanna River. Address A. George, 1601 Eleventh avenue.

EASTON, PA.—New up-to-date theatre and office building will be erected on site of Abel Opera House. Theatre will have seating capacity of 1,700.

NEW CASTLE, PA.—John Olmstead, of Cleveland, O., has option on site for erection of an up-to-date moving picture theatre.

PHILADELPHIA, PA.—Franklin Theatre has plans by Eugene A. Stopper, 1507 Arch street, for alterations and addition to theatre on Third street above Fitzwater.

PITTSBURGH, PA.—Steel City Amusement Company, 801 Wylie avenue, has plans by Simons, Brittain & English, Magee Building, for three-story brick, stone and terra-cotta trim Douglas Theatre and office building, 60 by 170 feet, to be erected at Center and Montrose avenues, to cost $150,000.

LOUDON, TENN.—Lyric Theatre has been remodeled and reopened.

KNOXVILLE, TENN.—Moore Feature Film Company, 619 West Glenwood avenue, will erect three-story moving picture theatre.

DALLAS, TEXAS.—Popular Amusement Company has leased Rude Building at 1521-23 Elm street and will expend $100,000 to convert it into an up-to-date theatre.

LUBBOCK, TEXAS—J. G. Gelin has contract to erect community auditorium at Ninth and I streets, with seating capacity of 2,500. Address Chamber of Commerce.

SPEARMAN, TEXAS.—Arcade Theater recently destroyed by fire will be rebuilt.

SALT LAKE CITY, UTAH.—Proposition to erect community theatre is being considered. Address the mayor.

NORFOLK, VA.—Bank Street Theatre has plans by Philip B. Moser, Dickson Building, for two-story brick and reinforced concrete moving picture theatre and store building, 61 by 80 feet ,to cost $50,000.

MT. VERNON, WASH.—Mr. Ruth, manager, Stanwood Theatre, Stanwood, has purchased site at Front and Main streets for erection of theatre.

APPLETON, WIS.—Neil Duffy will erect reinforced concrete and tile addition, 60 by 135 feet, to theatre, to cost $70,000.

MADISON, WIS.—Fischer Theatres will erect new theatre, with seating capacity of 1,800, to cost $300,000.

RACINE, WIS.—Fred Platte has plans by Racine Construction Company for theatre and store building, to cost $100,000.

RHINELANDER, WIS.—Rouman Amusement Company has opened State Theatre. Pictures will be shown.

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More Economical to Light Locations Than to Build Sets, Neilan Claims

WITH the tendency on the part of producers to get away from the use of artificial interior sets built on the studio stage and the growing practice of "shooting" interiors in actual surroundings, the matter of lighting sets has become of added importance.

A NEILAN GENERATOR
Outside of country boarding house supplying "juice" for interiors

In the early days the complete production including interiors and exteriors was made right on the studio stage with painted drops, flats, paper flowers, prop trees, etc., serving their purpose. The natural sun-light provided the necessary "juice" to film the scenes and open-air stages abounded in Hollywood.

The artificial gardens, forests, etc., soon became unsatisfactory to a discriminating audience when a few producers instituted the practice of going on location for natural scenes of rare beauty. The artificial exterior is today practically eliminated.

Just as artificial exteriors became obsolete, so are the artificial interior scenes disappearing from the larger productions. Producers no longer build bank interiors, hotel lobbies, dance halls, etc., when it is possible to use actual locations for backgrounds.

Artificial Interiors Eliminated

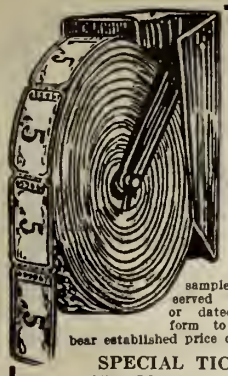
In "Fools First" and "Her Man," Marshall Neilan's two latest productions, this director has practically eliminated the artificial interior. Banks, jails, schools, hotel lobbies, railroad stations and office interiors were staged in real settings.

The matter of lighting genuine interiors, however, is something that requires greater facilities and study than lighting studio sets where all conveniences are at hand. Special adjustable lamp stands and other apparatus are required and the Neilan electrical force is at present working on such paraphernalia following Neilan's announcement of his new policy to eliminate entirely, if possible, the artificial set from his pictures.

In producing "Her Man" recently, this director staged the major part of the story in and around a country boarding house outside of Pasadena. Through the use of his portable generators, Sun-light Arc and Winfield-Kerner lamps exclusively, he obtained results that he claims far exceed anything he has ever produced amidst artificial interior sets built on his stages.

The time and expense required in the building of interior sets usually exceeds that of running a portable generator and lights to a "location," according to Mr. Neilan, who believes that with the speedy facilities of handling portable generators, sun lights and broads now extant the practice of building large interior sets when the original article is available nearby, is no longer necessary.

A TANDEM OF GLOOM-CHASERS
Neilan's generators lighting a railroad depot interior for "Fools First"



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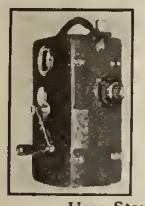

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A New Half Million Dollar, Twenty-five Hundred Seat House for Kansas City

WORK on the construction of what is claimed will be the finest and largest theatre in the State of Kansas, began April 24. It will cost $520,000, and replace th present Electric Theatre at 542-548 Minnesota avenue, Kansas City. The new house will retain the old name and be operated by the same company, Grubel Brothers of Kansas City, who also operate theatres in Springfield, St. Joseph and Joplin, Mo.

The new building will have a seating capacity of twenty-five hundred. It will have every modern device and improvement in theatre construction and will measure 90 by 125 feet, with a balcony carrying clear across.

The outside frontage on Minnesota avenue will be seventy-five feet wide and fifty-four feet high. It will be of terra cotta, tapestry brick and art glass, with a series of doors capable of emptying the house in three minutes.

A main foyer, twenty feet deep, extending the width of the main building, will be one of the entrance features. It will be finished in Circassian walnut and verde antique marble.

Spanish Renaissance Architecture

The general architecture of the building will be Spanish renaissance. The general plan of interior color decorations will be in blue and gold. All construction will be of fireproof concrete.

Features of the new theatre will be a nursery in the basement, and a playroom for children. A system of rest rooms is planned for the basement. On the mezzanine floor will be a rest room for women, telephone booths and lounging chairs. A similar room will be set apart for men.

The third floor will be devoted to the executive offices of the Grubel Bros. Co., where the business of their entire circuit will be transacted.

Accommodations for musicians and performers will be elaborate, including a club room for the orchestra, dressing rooms for the performers and a system of shower baths.

Boller Brothers, architects, have worked in a ventilation system which will deliver 200,000 cubic feet of fresh air a minute. A smaller system will be used during the colder months.

An independent generating plant will guard against failure of the municipal power.

A. F. Baker will continue as manager. He has managed the Kansas City house since its beginning.

Changes in Management

SAN DIEGO, CALIF.—Mission Amusement Corporation has leased Colonial Theatre and will make improvements, to cost $35,000.

BRISTOL, CONN.—Mrs. Ida Horwitz and Mrs. Nettie Rotstein, of New Britain, have purchased Princess Theatre.

IDAHO FALLS, IDAHO.—O. C. Schmidt has purchased Colonial Theatre.

CASEYVILLE, ILL.—New Lyric Theatre has been purchased by Harry F. and George F. Stout.

CHICAGO, ILL.—Harvard Theatre Company has leased moving picture theatre at 6312 Harvard avenue for ten years.

CHICAGO, ILL.—H. A. Spanuth has taken over management of Ziegfeld Theatre on Michigan boulevard.

CHICAGO, ILL.—Abraham Bernstein has sold Langley Theatre at Langley avenue and 63d street to Nate J. Sugar.

CHICAGO, ILL.—Dearborn Theatre Company has leased theatre under construction at Elston, Keystone, Cullom and Crawford streets. New house will have seating capacity of 1,600.

TERRE HAUTE, IND.—Sidney Smith has resigned as manager of new Indiana Theatre.

BRAYTON, IA.—William Fries has purchased Princess Theatre from Jensen Brothers. New owners will make improvements and install new moving picture equipment.

HAYNESVILLE, LA.—Dixie Theatre has been purchased by Norman A. Cohen.

HOLYOKE, MASS.—Strand Theatre, formerly operated by James H. Baker, has been leased by Goldstein Brothers.

KALAMAZOO, MICH.—Koch & Buchte have sold New Theatre on West Main street to P. C. Schram, owner of Lyric and Orpheum Theatres.

OSAKKIS, MINN.—Mrs. Len Fearing, of Brownsville, has purchased Empress Theatre.

SAUK CENTER, MINN.—Caughren Theatre is now being operated by A. J. Jerue.

KANSAS CITY, MO.—G. C. Buchanan has sold Roanoke Theatre to J. J. Maddux.

SAVANNAH, MO.—E. L. Wise has sold Globe Theatre to W. C. Mills, of Chicago.

BOULDER, MONT.—Mrs. H. E. Thompson, operating Temple Theatre, has disposed of business to H. K. Hundley and Edward Ivey.

LYONS, NEB.—Chaplin and Leriger have acquired and opened Plaza Theatre.

OMAHA, NEB.—Hostettler Amusement Company has sold Isis Theatre, a moving picture house, to H. A. Bluechel and J. P. Lannan.

PAWNEE CITY, NEB.—Olin Shannon and Earl Nesbit have sold Linwood Theatre to Edward Taylor.

NORWICH, N. Y.—James Rose is new manager of Colonial Theatre.

ST. MARYS, O.—Andrew J. Makley has purchased Auditorium Theatre at Spring and Spruce streets.

PHILADELPHIA, PA.—Fifty-sixth Street Theatre Company has sold moving picture theatre and store building, 140 by 81.6, at northeast corner 56th and Pine streets, to M. Weinstein for $110,000.

SUMMER, WASH.—McGill and Sutton have purchased Summer Theatre.

KEMMERER, WYO.—George Whitten has sold his interest in Kemmerer Theatre to Frank and William E. Davis.

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A Picture Theatre for Children Is About to Open at Watertown

A MOTION picture theatre, exclusively for children, is to be in operation soon in Watertown, N. Y. It will, it is claimed, be the only theatre of its kind in the United States owned and operated by a commercial theatrical company. The house will be closed for a few days while a modern ventilating system is installed. The house, which was formerly the Strand, is now owned by the Nova Operating Company, operating motion picture theatres in Watertown and other cities in New York State.

Only children will be admitted, with the exception of parents and guardians accompanying their charges. Features adapted to juvenile minds and tastes will make up the program. These will consist of children's stories, comedies, scenic and educational reels and novelty pictures having an educational basis. All programs are to be submitted for approval a full week in advance of their showing and are to be selected in co-operation with a number of agencies having the welfare of children at heart, these including the orphanages and parent-teacher associations.

The Children's Hour

Performances are to be given at such hours as will allow the children to return to their homes early in the evening. The afternoon shows will begin shortly after the closing hours of schools. On Saturday mornings each week there will be a free show for the poor children of the city. Tickets to this will be distributed by the orphanages, the Parent-Teacher Association and the Salvation Army.

Music suitable to children will be featured at each performance. The admission price will be placed at ten cents. Only the exact capacity of the house will be allowed admission, thus guarding against any possible danger from overcrowding. Moreover, all children attending must be cleanly dressed.

George H. Cobb, chairman of the New York State Motion Picture Commission, resides in Watertown. In his annual report submitted to the New York State Legislature, Mr. Cobb expressed himself in favor of a children's theatre and declared at the time that it was the logical step toward the future presentation of screen subjects to children. Mr. Cobb will probably be present on the opening day of the theatre. The house will be managed by Charles A. Sesonske, managing director of the Avon Theatre in Watertown.

Power's at Radio Show

Two Power's No. 6-B type-E projectors of the very latest type were installed in the 71st Regiment Armory for the Radio Show, which was held from May 22 to 27. Pictures were shown on the main floor of the building throughout the day and evening, with the aid of a daylight screen, and this novelty attracted considerable attention. This screen, measuring 25 by 25 feet, was hung from the roof of the Armory, and could be seen from every part of the floor. A big sign in the front of the projection booth notified visitors to the Radio Show that Power's projectors were being used.

The showing of the pictures interested the public to a remarkable degree. It shows the hold that motion pictures have upon the public when they will stand and watch a motion picture of radio when all they have to do is to wander around the floor and see and hear the radio itself in actual operation. It would appear that motion pictures have some subtle attraction for people apart from the actual scenes shown.

Installing Equipment

VALLEJO, CALIF.—Methodist congregation will erect church at Sonoma and Virginia streets, to cost $50,000. Moving picture equipment will be installed. Address Dr. A. B. Gilbert.

JOHNSTOWN, COLO.—Business men contemplate purchasing moving picture machine to install in new high school. Address clerk, school board.

LAPORTE, IND.—A. L. Trester, superintendent of schools, recommends erection of high school, providing for auditorium, with seating capacity of 2,000, to cost $35,000. Plans include moving picture booth.

CEDAR RAPIDS, IA.—Moving picture equipment will be installed in new school building. Address J. A. Motejl, secretary Board of Education.

KANSAS CITY, KAN.—First Methodist Episcopal Church will erect community hall, to cost $75,000. Moving picture machine will be installed.

TOPEKA, KANS.—Charles D. Cuthbert, 735 Kansas avenue, is preparing plans for large auditorium, including stage and moving picture booth, to cost $175,000.

WARRENSBURG, MO.—Central Missouri State Teachers' College has plans by Samuel M. Hitt, 573 Sheidley Building, Kansas City, Mo., for assembly hall, to include pipe organ, opera chairs, moving picture equipment, etc., to cost $150,000.

KINGSTON, N. C.—First Baptist Church will erect new edifice. Moving picture machine will be installed. Address Rev. Lee McBride White.

BELLEVILLE, O.—Y. M. C. A. will purchase moving picture machine. Address secretary.

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An organization of experts carefully bring out the very best results from your negatives. Our running capacity of one million feet weekly is a tremendous endorsement of American "quality" prints.

Quantity production and long experience enable us to do better work at no greater cost. May we prove this to you? On your very next order!

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory Capacity One Million Feet Per Week.

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American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
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5—EQUIPMENT. All of the most modern obtainable.
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7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

HALF SIZE
5 to 8¾ inches
$50

3¼ to 6 inches
$25

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES

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KOLLMORGEN OPTICAL CORPORATION

35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

RAVEN HAFTONE SCREEN

MAKES YOUR WORST SEAT A GOOD SEAT

Stands Rough Handling
and Can Be Easily Washed

RAVEN SCREEN CORPORATION

ONE-SIXTY-FIVE BROADWAY, NEW YORK

Simplex

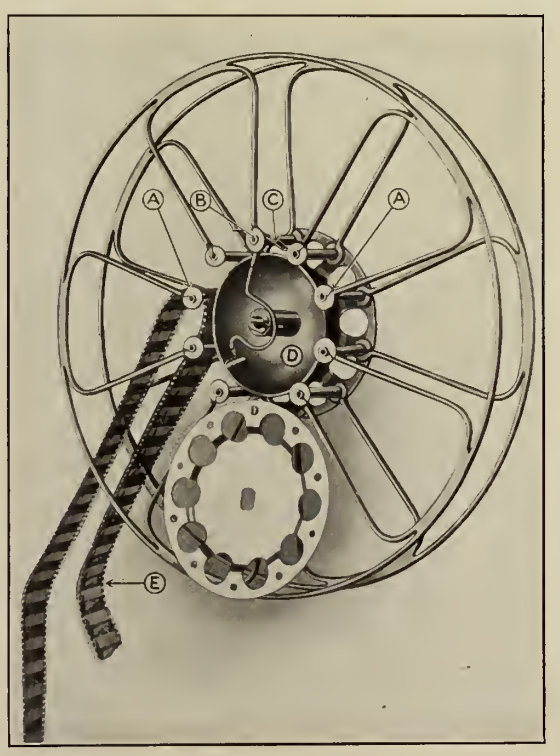
LET THE SIMPLEX AUTOMATIC SIGNAL REEL RELIEVE YOU OF YOUR WORRIES

The time at which all men in the front line trenches labored under the greatest nervous strain was in the early hour before dawn while awaiting the order to go "Over the Top."

This same tension is felt by the projectionist who anxiously awaits the period when it is time to make a clean "pick-up" from one machine to the other.

THE SIMPLEX AUTOMATIC SIGNAL REEL

DOES AWAY
WITH
PUNCH-MARKS
CUE SHEETS
ANXIETY
NERVOUSNESS
AND
GUESS WORK



BUILT IN THE SIMPLEX WAY

IT
RINGS
THE
BELL

Particularly recommended to those who require a perfect "pick-up" from one machine to another

SIGNALLING MECHANISM COMPRISES SIMPLY A HAMMER ARM AND GONG

All contained in one single unit within the reel itself

NO
OUTSIDE ATTACHMENTS
ROLLERS
MAGNETS
COMPLICATED MECHANISM

Just determine how near the end of the reel you wish the bell to signal and—

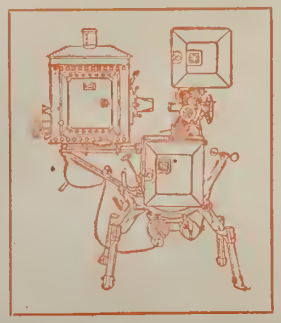
THE BELL RINGS EVERY TIME!!

Nothing to get out of order—nothing to wear out. Declared by projection editors to be

THE MOST POSITIVE DEVICE YET INVENTED
FOR REEL SIGNALLING

ASK YOUR NEAREST SIMPLEX DISTRIBUTOR FOR DEMONSTRATION

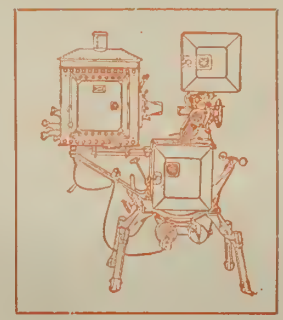
THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York



THE NAVY DEMANDS THE BEST

ONE OF THE MANY SHIPS OF THE
UNITED STATES NAVY
EQUIPPED WITH

POWER'S PROJECTORS



U.S. SUPERDREADNAUGHT MARYLAND
FLAGSHIP OF THE ATLANTIC FLEET ~
NEWEST AND LARGEST SHIP OF THE U.S. NAVY

Your Patrons Will Thrill To This Big Mystery Tale!

Mysteries of the U. S. Secret Service.

Banditti battling with Revenue Officers.

Smugglers trapped by agent and girl.

Aeroplanes whirling overhead in strange mix-up.

Autos speeding to the rescue at night.

Motorcycles roaring down the Borderline.

A pretty girl in distress.

Thrills in the Mexican Oil Fields.

LOVE—ROMANCE—MYSTERY
AND WILDEST ADVENTURE

Arthur S. Kane presents

CHARLES RAY

in

GAS—OIL—WATER

By Richard Andres; Photographed by George Rizard; Directed by Charles Ray and Produced by the Charles Ray Productions, Inc.

RAY PICTURES ON OPEN MARKET

"The Deuce of Spades" "The Barnstormer"
"Gas-Oil-Water" "Smudge"
"Alias Julius Caesar"

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

Distributed by First National Exhibitors Circuit, Inc.

"Worth Double Admission Price"

—Baltimore American

Joseph M. Schenck presents

CONSTANCE TALMADGE

In Her Latest Fun Maker

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn; directed by Sidney A. Franklin, director of "Smilin' Through."

Both newspaper and trade reviewers call this one a money maker and one of Miss Talmadge's best!

WORTH DOUBLE PRICE

"Miss Talmadge is bewitching as the lovely heroine. She is sweet and appealing, with an unfailing sense of humor. Unusually entertaining and the spanking scene alone is worth double the price of admission."—*Baltimore American.*

GREAT FOR HUBBY

"Downtrodden husbands will do well to see this film."—*Baltimore News.*

HER BEST PICTURE

"It helps you forget there is sorrow in the world. Most amusing. Miss Talmadge's sparkling personality makes the role distinctive. The star has never done anything better in her screen career."—*New York Evening Telegram.*

HIGHLY ENTERTAINING

"Highly entertaining and humorous. Thrilling and virile."—*New York Evening Journal.*

BEST OF THEM ALL

"Constance Talmadge again demonstrates her ability to carry off light comedy better than any one else who can be named. Admirably photographed and deftly put together."—*New York Sun.*

GOOD AMUSEMENT

"It is always a pleasure to watch this splendid screen comedienne and she has few worthy rivals. All her films have the same bright, pleasingly cheerful atmosphere and she always laughs tragedy out of court. 'The Primitive Lover' is an excellent example of this. Merry comedy and good amusement."—*New York Evening Mail.*

QUITE DELIGHTFUL

"It is quite delightful and makes the audience glad."—*New York Herald.*

BIG MONEY MAKER

"Exhibitors cannot afford to overlook this feature which gives every indication of proving a big money maker. It is irresistibly funny."—*Exhibitors' Trade Review.*

THEY'LL ALL LIKE IT

"Well known Talmadge style that should connect with fans all over. Great stuff."—*Variety.*

DELICIOUS ENTERTAINMENT

"The vivacious Constance in her own inimitable way dashes through several reels of enlivened fun. A delicious travesty."—*Moving Picture World.*

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for the
SENSATIONAL ANNOUNCEMENT

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 17
1922

Watch, But Don't Wait

THERE are several phases of our business that properly engage and require our attention, especially at this time when the heat of the season hits patronage in the eye and gives us time for the consideration of problems that confront us.

There is the moral element of pictures which is of importance to all, but which is the first concern of the producer. He must lean over backwards a bit in order to make pictures that will offend nobody, and his terrific job is to do this and still make them interesting. Pictures that are in bad taste also are included because the term "moral" is interpreted variously.

He must not lose legitimate sex appeal but must avoid the exaggeration of sex appeal to the point where it predominates. Of course, sex appeal is nature's method of perpetuating the human race, but the bold, the vulgar, the offensive portrayal of it on the screen must be avoided. These conditions confront the producer first, then the distributor and then the exhibitor.

The matter of censorship is next and is a part of this problem, and the question of taxation and Sunday laws are ever with us.

At this time the question of greatest importance to everyone is the matter of plain, unvarnished business. We face a new season and are rapidly approaching it, traveling over the arid fields of Nothing Doing Land. This trip will be short enough and the time to get ready for the rush is now.

Exhibitors will do well to prepare forthwith for the program of business activity that will bring back to them the losses of the season just closing or farther reward the box offices in the houses where business did not fall flat.

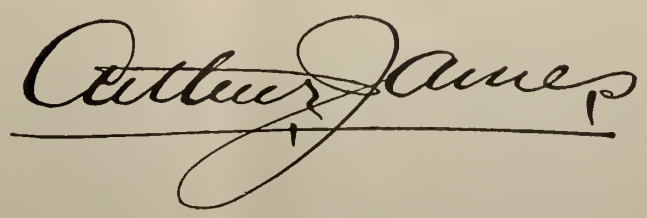
The promise and the real prospect present a fine array of great offerings which are of box office quality. It will be well that these productions be carefully scanned. We recommend a policy of watchfulness without the waiting. Where sure fire offerings are in sight and available we believe it to be the part of wisdom to snap them up and prepare for their exploitation.

Our pages will contain announcements of these productions and in addition, wherever feasible, a show valuation, made solely with reference to the exhibitor. We shall not praise where blame is due, nor shall we withhold praise if the production warrants.

Formal announcements will appear in the advertising pages and these will be worth your careful consideration. They furnish you with information you will need. Read them, read the comments upon the pictures they tell about and get your slant on your season early.

Bear one thing in mind, the days of depression end with the new season for showmen who appreciate the necessity for presenting real entertainment in their theatres. The day is past when just anything will do. The rewards will go in rich measure to the exhibitor who selects wisely and then puts his show energy back of his pictures.

Watch—but don't wait!



M. P. T. O. of North Carolina, Plans to Work with Better Films Organization

THE Motion Picture Theatre Owners of North Carolina at their annual convention in Asheville, June 20 to 22, intend to make an earnest effort to get together with the various better films organizations with a view of co-operating instead of combating these people. To this end a Better Films Committee will be appointed composed of influential and well-known exhibitors of the State, who will work in close co-operation with the Department of Public Welfare, the Parent-Teachers' Association, and the North Carolina Sorosis and Better Films Committees.

Mrs. Johnson, Commissioner of Public Welfare, of Raleigh, N. C., and Mrs. J. F. Spruill, president of the N. C. Parent-Teacher Association, have been invited to attend the convention in Asheville and will no doubt accept the invitation and sit in with the exhibitors. H. B. Varner, of Lexington, secretary of the North Carolina organizaiton, is strong for the idea.

"We want to create a better films committee in North Carolina," declares Mr. Varner, "instead of having the antagonism of the women's clubs and the social workers of the state, we should have their co-operation, because we are just as much interested in better films as they are and I think we ought to get close to them and show them we are willing to co-operate, and I feel confident they will show a like disposition."

In this connection the North Carolina Sorosis is sending a questionnaire to all candidates for legislature berths throughout the whole state, asking them to answer ten questions pledging themselves, and one of the questions seeks to pledge them to work for state censorship of motion pictures. They claim to have received very flattering pledges from candidates throughout the state. and this indicates that the consorship fight will be up again next session.

New Distributors for Universal

With the formation in London of the European Motion Picture Company, Ltd., it is announced that that organization in future will distribute the entire forthcoming product of Universal. The London office of the new company will be opened within a fortnight at 167-169 Wardour street, in the premises at present occupied by Paul Kimberley.

The board of directors at their first meeting appointed as managing director, Edwin J. Smith, one of the best known film men in America. Mr. Smith is already busy gathering around him a staff of competent executives. One of the first to join is E. M. Bates, formerly secretary of Film Booking Offices, Ltd., who assumes a position as secretary of the new firm.

While the new arrangement for the distribution of Universal's product becomes operative at once, it is announced that it does not conflict with the present bookings of Universal's being operated through Film Booking Offices, Ltd., whose contract with Universal, it is understood, has expired insofar as further releases are concerned.

Enacts Law Against a Harmful Practice

Legislation making illegal the giving of gratuities by business men or establishments to employees of other concerns as an inducement to them to divert business to the donors of the gratuities has been enacted by the House of Representatives, Washington, D. C., and is now before the Senate.

The moving picture industry, in common with most others, in the past has suffered from time to time from the practice of commercial bribery.

First National Appoints Committee to Seek and Pass on Story Material

ASSOCIATED FIRST NATIONAL announces an innovation—the appointment of a "story committee" to obtain the best vehicles for its stars and producers.

The committee consists of J. D. Williams, Richard A. Rowland, C. L. Yearsley, E. J. Hudson and Bob Dexter with Earl Hudson as secretary.

The producing units releasing through First National will be the beneficiaries of the new plan, for the story committee will co-operate with their staffs and assist them in searching for books, plays and other material.

The committee will not solicit original material, but will devote its energies to judging the merits of published books, magazine stories and stage plays to determine their cinematic possibilities.

Each member of the committee has been assigned to read the output of specified magazines and book publishers. Whenever a tale with screen possibilities is discovered, it will be considered in committee, where every element will be discussed at length.

Every story will be subjected to a test which includes audience appeal, logic, dramatic qualities, comedy relief, box office drawing power, characterization and pictorial potentialities.

When a story is found that proves sufficiently meritorious, it will be sent to a First National producer or star, with the recommendation that it be purchased and produced.

The formation of the committee, it is stated, does not imply any deviation from the policy of Associated First National which remains solely a distributing organization, but the new plan has been designed to provide an auxiliary service which will permit every unit to devote its entire time to producing pictures. With the official O. K. of the story committee, backed by the approval of the executive committee practically every case will result in the production of the story selected.

The committee does not care to consider unsolicited manuscripts from unknown writers, because of the physical impossibility of reading all the stories that would reach it from this source.

Crandall Takes Up Duties

Harry M. Crandall, prominent exhibitor of Washington, on June 5 took up his duties as a member of the First National Rotating Committee, to serve two weeks in that capacity.

Under a plan adopted several months ago, each of the 26 original First National franchise holders spends a fortnight at the New York headquarters of the corporation, acting in an advisory capacity with the officers and executive committee.

The trade paper whose pages are constantly read because they are constantly interesting and whose word is believed because its honesty and judgment on matters of show values have been demonstrated year after year is the trade paper for you.

Maybe that's why you buy Moving Picture World or borrow it from somebody else.

There is an adage in the trade about Moving Picture World. It's this:

"They read it just the same."

It's one we're proud of because we have tried to earn it, and when you've worked hard in a square service it's pleasant to hear the audience murmur its appreciation.

Trade papers are *not* all alike.

Georgia, Reinforced by Lynch Exhibitors, Forms New Independent Organization

ATLANTA, GA.—The first official step toward the formation of a confederation of independent exhibitors of the country was taken by the Georgia Amusement Protective Association at its first general meeting here on Monday, June 5.

This action confirms the exclusive announcement published in Moving Picture World several weeks ago concerning the formation of such a confederation to function co-operatively with and along the lines of the Theatre Owners Chamber of Commerce of New York City. The move also virtually endorses Willard Patterson's attitude taken at the annual convention of the M. P. T. O. A. in Washington last month.

The Georgia convention attracted national attention because of the part delegates from that State took at the Washington meetings at one of which Mr. Patterson on being informed by Chairman Julius Brylawski that the convention "was through with Georgia," replied, "That's right Mr. Chairman you are through with Georgia."

The action of the Georgians did not come unexpectedly. The resolution making the Georgia organization independent was supplemented by the acceptance of by-laws forbidding affiliation with any organization in the industry.

The following officers were elected: President, Joe Burton, Alama Theatre, Toccoa; First Vice-President, Mrs. Charles Cinciola, Alamo Theatre, Gainesville; Second Vice-President, R. J. Edenfield, Augusta; Treasurer, Y. F. Freeman, Southern Enterprises, Atlanta.

Willard Patterson was made chairman of the executive committee. The committee will embrace five other members.

Harmony ruled throughout the convention, which went down into history as one of the best held in this State. For the first time, no evidence of factionalism in Georgia exhibitor circles was given. Powerful competitors laid aside all differences and grievances and worked diligently for the development of the Georgia State unit. After the convention closed the delegates agreed that it was the most constructive meeting ever held in this State.

The S. A. Lynch organization, which had never before shown any interest in organization, came out 100 per cent. in support of an independent organization of Georgia exhibitors. Although Patterson is one of their bitterest competitors, the Lynch workers came out in favor of certain moves that the organization has in mind for the near future.

The Georgia exhibitors also went on record endorsing the constructive measures initiated by Will Hays and pledged support on issues looking toward advancement of the industry.

By ANNA EUGENE AIKEN
Special Correspondent of Moving Picture World

The executive committee convened immediately after adjournment of the convention and devoted the major part of their session to the question of assessment to be based on seating capacity of theatres and population of cities and towns and villages wherein they are located.

The committee also adopted a graduated scale making membership relatively cheaper for smaller exhibitors.

With the opening of the annual session of the Georgia Legislature but 20 days away, considerable emphasis was laid upon the program for reaching representatives and Senators and gaining their sympathetic support and understanding of the industry's problems.

Allen Creditors Are Not Inclined to Press Matters at Present Time

CREDITORS of Allen Theatres, Limited, have agreed upon the organization of a special committee to consider developments. At a meeting in the office of G. T. Clarkson, assignee and trustee, representatives of important interests involved showed little disposition to press matters, and there was an indication of feeling that if the Allens are given a little time they will weather the storm. At the same time, however, the creditors' committee was given power to negotiate with the Famous Players Canadian Corporation, for the possible sale of Allen houses to that corporation which is said to have made several offers for Allen theatre investments since September, the latest after Jule and J. J. Allen made personal assignments at Toronto, being, it is believed, to buy the theatre stock at two-fifths of its value.

The creditors' committee is made up of representatives of the following: Robert Simpson Company, Limited, Toronto, which supplied considerable furnishings, Ocean Accident and Guarantee Company, Minnesota Loan and Trust Company, Canadian Bank of Commerce, Associated First National Exhibitors, Inc., Perkins Electric Company, Limited, Montreal, which supplied projection machines and much other equipment, Department of Finance, Dominion of Canada, along with J. W. Bain, K. C., representing various creditors and R. Bulkeley.

The reason why the Canadian Department of Finance is involved is that the Allens are said to owe taxes to the Canadian Government. Some months ago the Allens secured sub-franchises from Associated First National Exhibitors for practically all of their theatres in Eastern Canada, and a fairly large sum is owing on this agreement, it is asserted.

DON'T BE AFRAID OF THE DARK

You can change the dull summer months from a liability to an asset if you buck up and go to it with vim.

Turn to page 661 and read what Harry Gainsborough and sixteen other live wire exhibitors are doing to insure good business this fall—then try the prescription on your own house.

Berman Joins R-C; Schnitzer Promoted

R-C Pictures announces the appointment of Harry M. Berman, for several years manager of exchanges of Universal Film Manufacturing Company, as general manager of distribution of the R-C organization. J. I. Schnitzer has been promoted to the vice-presidency of R-C and will continue to be active in an executive capacity.

The appointment of Mr. Berman to the position of general manager of distribution of R-C is in line with the general policy of P. A. Powers, who several months ago acquired a controlling interest in R-C of surrounding himself with the most able executives obtainable.

Mr. Powers is aiming at establishing an efficient selling and distributing organization which will assure the new R-C product of the widest circulation of any organization in the industry.

Mr. Berman will assume his duties with R-C on July 1.

Mr. Schnitzers' promotion comes as a result of his excellent work in reorganizing the R-C organization in the past two months. He will continue to aid in the shaping of the policy of the organization and will remain in executive control under P. A. Powers, managing director of R-C.

Corporation Formed

The Lincoln Theatre Corporation of Dunkirk, N. Y., has been capitalized at $50,000 with the following officers: President, Henry P. Lally; Vice-President, Mark F. Lally; Secretary, John J. Walsh. The company has taken over all the theatres in the city.

Many Prominent in Public Life Accept Invitations to T. O. C. C. Dinner to Walker

THE testimonial dinner which the Theatre Owners Chamber of Commerce is to tender to Senator James J. Walker at the Hotel Plaza on June 19, has every indication of being one of the most representative not only of the motion picture industry but of the civic, commercial and professional world as well. The dinner committee of which William Brandt is the chairman, has been deluged with requests from out-of-town exhibitors and others for reservations since the announcement of the affair was made.

The dinner date coincidently falls on the birthday of the Senator and thus the event will have a double significance. Those that are to be present include the most prominent names in the state and municipal governments, the judiciary, as well as those of the picture industry and the theatrical fields.

On the afternoon of June 19, the executive committee of the Motion Picture Theatre Owners of New York State are to hold their meeting in New York City and they are to attend the dinner in a body.

The affair has assumed such cosmopolitan proportions that the dinner committee of the T. O. C. C. has found it advisable to name an honorary committee that is to co-operate with them in the arrangements for the event. The honorary committee will comprise the following:

Will H. Hays, president Motion Picture Producers and Distributors, Inc.; E. F. Albee, head of the B. F. Keith Booking Exchange and the Keith Circuit of theatres; John Ringling of the famed circus-owning family, Lee Shubert, Judge McQuade, as representative of the major league baseball clubs; Horace De Lisser, president of the Broadway Association; Robert Gier Cook, president of the Fifth Avenue Association; Max Levine, president of the Grand Street Boys' Association; Sam H. Harris, president of the Producing Managers' Association; Samuel Rothafel, managing director the Capitol Theatre; John McE. Bowman, of the Bowman Chain of Hotels, and Charles Gehring of the Hotel Men's Association, and Marcus Loew of the Loew Circuit.

The guests who have accepted invitations to be present include Governor Edward I. Edwards of New Jersey; John F. Hylan, mayor of New York City; Charles M. Schwab and J. H. Ward; Henry D. Sayer, head of the New York State Industrial Commission; John J. Lyons, Secretary of State of New York; Edward J. Flinn, sheriff of Bronx county; Commissioner Philip F. Donohue of the Board of Water Supply; Fire Commissioner Thomas J. Drennan; Commissioner of Licenses John F. Gilchritt; William E. Walsh, chairman of the National Board of Standards and Appeals; Borough President Mathew J. Cahill of Richmond and the following judges of the Court of Special Sessions, Arthur J. Salmon, James J. McInerney, John J. Freschi, Moses Herrman and Clarence Edwards.

The producing branch is to be represented by practically every organization now active.

Louis F. Blumenthal of the T. O. C. C. is treasurer of the Walker Dinner Committee and requests for reservations should be forwarded to him at the Theatre Owners Chamber of Commerce, 1540 Broadway, with check at $10 per cover to the number of the seats wanted.

April Admission Taxes Show a Big Decrease

A falling off of three-quarters of a million dollars in admission taxes during the month of April is shown by figures just made public by the Bureau of Internal Revenue, Washington, D. C. Total collections from this source during the month were $5,439,014, as compared with $6,284,528 in March. Collections in April of last year were $7,415,568.

Not all of this decrease is attributable to poorer business in the moving picture theatres of the country, however. Much of it is due to the poor theatrical season all over the United States, and some is due to the lower prices which the legitimate theatres in many cities found it necessary to announce last winter. The moving picture business, it is believed, is holding up well in most sections.

The bureau shows also the taxes collected on the seating capacity of theatres, circuses, etc. April collections were $18,010, as compared with $18,130 in March.

Lowers Admission to Attract More Business

Paramount and Goldwyn first run photo features in a luxurious theatre for ten cents admission and no war tax is to be O. S. Hathaway's next contribution to new ideas for attracting summer business in the city of Binghamton, N. Y.

This policy will go into vogue at the Binghamton theatre at once. Mr. Hathaway and his manager, H. M. Addison, are banking on attracting capacity houses to put the policy over. As a special inducement for women, Mr. Addison has set "A Dollar a Dozen" for women in the afternoon.

Government Ruling of Interest to Travelers

The House Committee on Interstate and Foreign Commerce, Washington, D. C., has authorized a favorable report upon the bill introduced in the Senate in April, 1921, by Senator Watson, of Indiana, providing for interchangeable mileage tickets, good on any road.

The measure requires each rail carrier to issue, at such offices as it may prescribe, interchangeable mileage or scrip coupon tickets "at a just and reasonable rate" good for passenger carriage upon the passenger trains of all roads.

The measure is of great importance to traveling men of the moving picture industry. The various traveling men's associations of the country will make an effort to have the House adopt the legislation before the end of the present session.

Will Help Stop Thefts

The handling of freight robbery cases in the courts will be greatly expedited under the terms of a bill that was passed by the House of Representatives, Washington, D. C., on June 1, providing that the waybill of a shipment is to be considered prima facie evidence of the places from and to which shipment was made.

Under the present law, it is incumbent upon the government to prove the character of a shipment, step by step, from its origin to its destination, a lengthy and expensive proceeding.

Soriero Resigns

Thomas D. Soriero, general manager of the Strand Theatre, Lowell, Mass., has tendered his resignation to take effect on June 17, and will spend the Summer at his camp in the Maine woods before proceeding with plans which have been maturing for another important activity.

The Trade Paper that's believed is the Trade Paper of value.

The Trade Paper that's worth believing is the Trade Paper of character.

The Trade Paper that is believed and is worthy of belief is the *one* really important trade paper serving the industry and all of its elements all of the time.

Moving Picture World has the unique distinction of being *that* trade paper.

Exhibitor History Will Be Made Next Week

M. P. T. O. A. Committee Will Meet Will Hays—Georgia Action No Surprise—Massachusetts Theatre Owners Ready to Fight Censorship—What Is Going On In Exhibitor Organization and Confederation Circles

By ROGER FERRI

JUST how far the M. P. T. O. A. will go in its expressed intentions to co-operate with Will Hays, director general of the Producers and Distributors Association, will be ascertained next week when the two factions will come together in a series of important conferences. Both sides are looking forward confidently and enthusiastically to the conferences and are loud in their expression that some arrangement bringing the exhibitors and producers and distributors closer together will be made.

The conferences will start Monday, June 12. The committee representative of the M. P. T. O. A. is headed by President Sydney S. Cohen. While the M. P. T. O. A. officials are enthusiastic in their hope that something effective will be accomplished, letterheads of that organization intimated at the suspicion that still seems to prevail among Cohen and his adherents toward Hays. The letterhead embodies a box within which there is published the statement that the "M. P. T. O. A. is in no way affiliated with any producer-distributor organization" and further stating that "Will Hays is the paid employee of producers and distributors." The presence of this box on the M. P. T. O. A. letterheads has caused much comment relative to the mood in which the exhibitor committee goes into the Hays conference.

NEVERTHELESS, it is almost certain that some means whereby the M. P. T. O. A. will agree to function in co-operation with Will Hays in effecting certain needed reforms will be established. The New York exhibitors already have held a series of important conferences with Mr. Hays and considerable headway made.

The Theatre Owners Chamber of Commerce of New York City held a conference with Mr. Hays at the latter's office on Tuesday, June 6, when two committees, to act jointly, to handle the negotiations between the two organizations, were appointed. Louis Blumenthal, Leo Brecher and Bernard Edelhertz were appointed to represent the exhibitors, while the M. P. P. D. A. will be represented by Karl W. Kirchwey, John M. Quinn and Sidney R. Kent.

The conferences between these two committees will be held daily until some definite agreement has been reached on the numerous questions with which they will contend. Principal among the questions up for settlement is that pertaining to the uniform contract. The T. O. C. C. already has submitted its version of such a contract and it is expected that before another week passes that the New Yorkers will have obtained modified contract embracing all of their demands.

MUCH interest was shown in the important Georgia Amusement Protective Association's meeting in Atlanta this week. That the Georgia contingent voted to join the confederation of independent exhibitors did not come as a surprise to those who attended the Washington convention. On that occasion Willard Patterson of Atlanta refused to commit the Georgia delegation to the M. P. T. O. A.

Importance is attached to the interest taken by S. A. Lynch in the new organization. The Lynch faction until this week had never shown any desire of affiliating with exhibitor organizations. Even more significance is attached to the Georgia proceedings in view of the fact that the Lynch organization has joined the G. A. P. A. 100 per cent. It must be borne in mind, too, that Lynch and Patterson have been bitter business rivals. It is expected that every exhibitor and theatre owner and manager in Georgia will join the new organization.

WHEN news reached New York this week that Georgia had passed by-laws prohibiting affiliation with any organization in the industry, the national officials of the M. P. T. O. A. in New York immediately set into operation their machine to establish a unit in that State. This fact was embodied in a letter sent to Anne E. Aiken, publisher of the "Weekly Film Review" of Atlanta. In that communication Cohen stated:

"At the request of a number of independent theatre owners in your State, we propose at an early date to completely reorganize and perfect the Georgia State Division of the Motion Picture Theatre Owners so that the interest of all theatre owners in the State will be fully conserved."

DESPITE the fact that representatives of the M.P.T.O.A. have covered every corner in New York State, the situation there remains the same and in many respects is identical to that existing in Georgia. The original M. P. T. O. of N. Y. has seceded from the national organization and today represents an independent unit with Charles L. O'Reilly at its head. A special convention is expected to be held within a few weeks in some northern New York city for the purpose of perfecting this unit.

This far the Cohen supporters have been beaten on all sides in the Empire State and in New York City. It will be recalled that two weeks ago a vain effort to reorganize New York under the auspices of the M. P. T. O. A. was made and resulted in the overthrow of the Cohen advocate in the Buffalo association of exhibitors.

WHILE news from Atlanta brought word of the intentions of exhibitors there to remain independent; from New Haven, Conn., came a despatch telling of the re-election of William A. True, of Hartford, to the presidency of the Motion Picture Theatre Owners of Connecticut. The election took place at the annual convention held at the Hotel Garde in that city. Others elected were as follows:

First Vice-President, J. W. Walsh, Hartford; Second Vice-President, Jacob Alpert, Putnam; Recording Secretary, Joseph Saperstein, Bridgeport; Executive Secretary, Mrs. Agnes Cavanaugh, Hartford, and Treasurer, James T. Rourke, Bridgeport; Executive Committee, M. A. Heanus, Bridgeport; L. J. Ansonia; M. Pouzzner, New London; L. B. Murphy, Thomaston; Louis Segal, New Haven; Charles Repass, Hartford; H. Engel, Middletown; J. R. Shields, Derby; C. M. Maxfield, New Hartford, and L. Burbank, Thompsonville.

Among the business transacted was the inauguration of an Exhibitors' Service Station, which will be extended throughout New England. Sydney S. Cohen, Dr. Francis Holley, of Washington, and M. J. O'Toole, of Scranton, Pa., spoke at a banquet held in the evening.

NO effort is being spared by the convention committee of the Motion Picture Theatre Owners of New Jersey to make the annual meetings of that organization at Lake Hopatcong, N. J., on June 21-24, the greatest held under its auspices. President Woodhull during the past two weeks has been besieged with innumerable requests from exhibitors in New Jersey, and other States as well who are desirous of attending the convention at the popular resort. It is expected that the M. P. T. O. A. committee sitting with Will Hays will have completed its conferences in time to officially make a report at the New Jersey convention.

The social program is being carefully completed by a committee headed by Henry P. Nelson of the Capitol Theatre, Elizabeth, N. J. This program will include sight-seeing trips, bathing, parades, dancing and a banquet. Prominent national officials will be on hand.

MASSACHUSETTS exhibitors have come to the conclusion that the censorship fight they have on their hands will have to be entirely fought by them. The Bay State exhibitors, according to information received by the writer in Boston, had been promised the entire support of the M. P. T. O. A., but to date whatever has been done in the campaign against censorship, which will be voted upon by the people of Massachusetts next November, has been done by the theatre owners of that State alone.

The Massachusetts censorship proposition is one that is of national concern, for the November election constitutes a critical test. Censorship advocates have been working overtime for the past few months disseminating propaganda in its favor, while Bay State exhibitors have vainly awaited for that much-promised support which up to the present time has not been given. It has been because of this disappointment in fulfillment of the promises made last Fall, that Massachusetts exhibitors have finally arrived at the conclusion that they will have to fight their battle alone and consequently they have launched a determined campaign against censorship.

THE annual convention of the North Carolina M. P. T. O. will be held next week in Charlotte. Several representatives of the national organization are expected to be on hand at this convention which promises to be the most important held in that State in view of the action taken by the Georgia exhibitors this week. The report on the national convention will be submitted by Henry B. Varner, secretary of the State association, and also a member of the national executive committee.

THE testimonial banquet to Senator James J. Walker on June 19 promises to be the most pretentious affair of its kind held in this country. Not only will every exhibitor in New York City be on hand, but distinguished public officials and representative business and professional men also will come to New York on that date to pay tribute to the New York attorney. Considerable interest is attached to this section for it is expected that on this occasion the first definite information concerning the Senator's political status at the next elections will be given out by leaders of the Tammany organization, who will be on hand en masse.

Loew Reliquishes Interest in Houses in Northwest for West Coast Properties

AN exchange rather than a deal, involving the future activities of twelve Loew Theatres on the Pacific Coast, was consummated recently, following a series of conferences between Marcus Loew and Ackerman and Harris.

In the exchange, Mr. Loew relinquishes all interest in the theatres he formerly sponsored in Seattle, Portland, Sacramento, Stockton, San Jose, Fresno, Oakland, Long Beach and Salt Lake City in return for the Ackerman and Harris interest in the new properties in Los Angeles and San Francisco.

These new properties include Loew's State Theatre and twelve-story office building, opened November 12 in Los Angeles, and Loew's Warfield Theatre and twelve-story office building in San Francisco, opened May 13, involving millions of dollars in their erection. Their future policy, which will undoubtedly be changed between now and September, has not been definitely decided upon.

Loew vaudeville which is now being played in the coast houses will stop during the summer and autumn. Ackerman and Harris, who returned to the coast Monday, stated that they had not fully decided upon the future policy of their houses, but intimated that vaudeville would be the feature attraction.

Marcus Loew, who leaves for the coast within the next few weeks to inspect his picture holdings at Los Angeles, will visit his theatre properties with a view of determining their future policies. He will be accompanied by E. A. Schiller, representative of Loew's Incorporated.

Theatre Business Picking Up Along with General Trade Betterment in Kentucky

REPORTS from Louisville, Ky., state general business is better with the moving picture exhibitors, while the exchangemen are also handling better volume. General industrial and commercial operations are more active. Building operations are over $7,000,000 for the first months of the year, a record never before equaled in twelve months. Labor is better employed at higher wages.

Tobacco and agricultural districts are more optimistic, and theatres in such towns busier. All coal mine strikes in Kentucky have been settled, and mines are producing the largest tonnage on record. Moving picture houses in coal towns are doing a thriving business.

The oil districts are also more active, and with an increase of 25 cents a barrel, or about 12½ per cent. to the producer, just announced, activity will probably be greater, and business better at Bowling Green and many other points.

Without daylight saving this year the theatres are getting a better volume of business than last year, airdomes are beginning to open, and have an advantage over the short evenings of last season.

Musicians and Theatre Owners May Lay Differences Before Arbitration Board

A COMMITTEE of the United Theatre Managers headed by Joseph Mogler, who is also president of the St. Louis Motion Picture Exhibitors' League and owner of the Bremen and Mogler theatres in North St. Louis, has submitted a plan for arbitration of the controversy with the Musicians' Mutual Benefit Association over wages and a new working agreement. Musicians have not played in the St. Louis motion picture houses since May 1.

The committee has requested that the musicians return to work on June 12 pending arbitration of their differences. Under the plan the motion picture houses would employe only such musicians as they deem necessary but would agree to increase the orchestras if the arbitration committee so ordered. The theatre managers also proposed that the arbitrators' decision as to wages also be accepted.

The principal point of controversy has been the union demand that the small neighborhood houses must employ a certain number of musicians according to the size of the house and the admission fee charged.

Rodolph Valentno Freed of the Charge of Bigamy

The charge of bigamy brought in the California courts against Rodolph Valentino because of his marriage in Mexico to Winifred Hudnut on the ground that he had not waited the full year after his divorce from Jean Acker as required by the law to allow the interlocutory decree to become final, was dismissed on June 5 by Justice Hanby in Los Angeles.

In his decision dismissing the charge, Justice Hanby stated that the state had failed to prove that Valentino had lived with his bride in California after their wedding in Mexico, and that it would be impossible to obtain a conviction if the film star were held for trial.

The court further held the opinion that the section of the penal code under which the action was brought is unconstitutional and should be amended.

Exhibitors Considering Holding Joint Meeting

Through the office of Secretary Henry B. Varner, an invitation has been extended to the exhibitors of South Carolina to hold a joint meeting with the North Carolina organization during their annual convention in Asheville, N. C., June 20, 21 and 22. It is expected that a large delegation from the Palmetto State will meet informally with the North Carolina exhibitors.

Will Hays Says Investors Should Finance "Movies"

In an address before the Bond Club of New York at a luncheon held June 6, Will H. Hays stated that nothing has greater possibilities than the motion picture industry and that it must take the place its responsibilities deserve, managed economically and financed by owners of securities all over the country.

Mr. Hays reiterated his previous statement that unless people are properly entertained this country may go red, and stated that motion pictures are the sole amusement of 20,000,000 persons. He repeated his prediction that the greatest era of prosperity the world has seen is at hand and advised his hearers to lay more bricks and throw fewer.

Increase in Equipment Should Result in Heavier Patronage at Picture Houses

IN view of the discouraging conditions in the theatrical business indicated by the report of the Commissioner of Internal Revenue showing a continued reduction in admission taxes, there is some comfort for the moving picture industry in the announcement by the United States Enployment Service that employment throughout the country is rapidly increasing.

Much of the decline in moving picture theatre attendance during the past year or more has been due to unemployment. The report just issued by the Employment Service indicates that the unemployment wave has broken and that there should be steadily increasing prosperity, noticeably in industrial communities. Fourteen basic industries were surveyed by the Employment Service.

Hays Directs That Pictures Be of Highest Moral and Artistic Standard

STRONG evidence that political censorship of the motion picture industry is entirely unnecessary, and that the industry is quite capable of, itself, eliminating any undesirable productions, is given in the way that producers have shown a willingness to co-operate with the dictum of Will H. Hays recently issued, to the effect that no pictures that can in any way be classed as offensive, shall be produced.

Mr. Hays' ultimatum together with a similar statement from each individual member of the Motion Picture Producers and Distributors of America has been posted in the studios. Between seventy and eighty per cent. of all the pictures produced in this country are under control of this organization.

That nothing but "clean" pictures shall be produced is the gist of the ultimatum. This statement has been sent to the directors at the studios of the most prominent corporations, backed up by similar orders from the organizations' heads. It is understood that these orders are the last word to directors who have been somewhat slow in complying with directions from the executives of their companies, and have produced films of somewhat questionable character. Instant dismissal, it is understood, now awaits any director who fails to comply with the orders given.

Officials of moving picture corporations stated that the newest orders are a move on the part of the industry to form a strict censorship within its own domains. The public will, it is understood, be asked to co-operate, and complaints against pictures which theatre-goers consider objectionable will be received at Mr. Hays' office. Quick disciplining of those responsible for any objectionable production will follow.

The decision to take drastic measures to eliminate anything undesirable from the industry was first adopted May 17 when Mr. Hays held a meeting with some of the most prominent producers. They concurred in the plan, and others who were not present, later did likewise. Those who were at the meeting were Adolph Zukor, president of the Famous Players-Lasky Corporation; William Fox, president of the Fox Film Corporation; Frank J. Godsol of the Goldwyn Distributing Corporation; Earl W. Hammons of the Educational Film Exchanges, Inc.; Carl Laemmle of the Universal Film Exchanges, Inc.; Marcus Loew of the Metro Pictures Corporation; John M. Quinn of Vitagraph, Inc., and Lewis J. Selznick of the Select Pictures Corporation.

The ultimatum has been posted in all the studios in New York City and California, in prominent places where it can easily be seen by all employees.

In his message to heads of organizations Mr. Hays pointed out that "pictures now being made will come out soon and they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business."

The following are the organizations which form the Motion Picture Producers and Distributors of America, Inc., with the names of their presidents: Educational Film Exchanges, Inc., Earl W. Hammons, president; Famous Players-Lasky Corporation, Adolph Zukor, president; Fox Film Corporation, William Fox, president; Goldwyn Distributing Company, Frank J. Godsol, president; Metro Picture Corporation, Marcus Loew, president; Select Pictures Corporation, Lewis J. Selznick, president; Universal Film Exchanges, Inc., Carl Laemmle, president; Vitagraph, Inc., John M. Quinn, president, and Joseph M. Schenck Productions, Joseph M. Schenck, president.

The letter which Mr. Hays sent to producers follows:

I know that none of us are unmindful of the objects of the Motion Picture Producers and Distributors of America, Inc., as definitely stated in the Articles of Association, as follows:

"The object for which the corporation is to be created is to foster the common interest of those engaged in the motion picture industry in the United States, *by establishing and maintaining the highest possible moral and artistic standards in motion picture production*, by developing the education as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

We are all familiar, too, with the efforts being made by all to carry out these objects and, personally, I thoroughly appreciate the co-operation which is being given by everybody.

It is impossible, of course, to overestimate the importance of the immediate application of these purposes in connection with the production which is now in process for next season. It is to this that I want most earnestly to call your attention.

We can make the greatest immediate progress in *"establishing and maintaining the highest possible moral and artistic standard of motion picture production,"* if those charged with the responsibilities in connection with the production now in progress make certain that they do strive for this very thing. We are giving and we must give preferred attention to these purposes right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action which will more and more eliminate the objectionable features and nearer and nearer reach the *"highest possible moral and artistic standard."* These pictures which are being made now and which will be made this summer, are being made *after* we have agreed to use our best efforts to attain the purposes of the association, and our responsibility for these pictures cannot be avoided.

These pictures now being made will come out soon and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the association, shall clearly show successful effort toward *"establishing and maintaining the highest possible moral and artistic standard."*

I cannot too strongly urge you to make certain that everything possible shall be done to that end.

With every kindest personal regards, and best wishes always, I am,

Sincerely yours,
(Signed) WILL H. HAYS.

Co-operating with Mr. Hays the chiefs of the organizations forwarded letters to the heads of their studio forces. The one following from Carl Laemmle to Irving Thalberg, production manager at Universal City, is the only one that has been given out for publication:

My dear Mr. Thalberg:

I am enclosing herewith a letter just received from Mr. Will Hays, president of the Motion Picture Producers & Distributors of America, Inc., of which the Universal Company is a charter member.

You will please post this letter, as well as Mr. Hays' letter, in some conspicuous place in Universal City, where every employee can read it and you will please notify every employee that I desire to carry out the entire spirit of Mr. Hays' remarks.

Since, as Mr. Hays says, the whole industry will be judged BY THE PICTURES NOW BEING MADE AND HEREAFTER TO BE MADE, the Universal does not propose to make any picture, *or any scene in any picture,* which can in any way bring condemnation upon the Universal or upon the picture business.

Our record has been good in the past, but we now intend to make it *one hundred per cent. good,* and I herewith serve friendly notice upon each and every Universal employee from the highest to the lowest that I shall not be satisfied with anything less than one hundred per cent. of co-operation along this line.

Read Mr. Hays' letter carefully and remember that every word of it means business; and the Universal intends to stand back of it to the limit.

Sincerely,
(Signed) CARL LAEMMLE.

Leonhardt Made District Manager

Harry Leonhardt has been appointed district manager for Goldwyn Distributing Corporation, supervising the territory covered by the Los Angeles, San Francisco and Seattle exchanges.

Goldwyn's other district managers for the Western States are Ben Fish, who supervises the Denver and Salt Lake City section, with headquarters in Denver, and W. E. Troug, who makes his headquarters in Kansas City, covering the Kansas City, Omaha and St. Louis branches.

AUDIT BUREAU OF CIRCULATIONS
CENTURY BUILDING, CHICAGO
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AUDITOR'S REPORT

1. Moving Picture World
2. New York
3. New York 4. Year Estab. 1907.
5. Published Weekly
6. Report for twelve months ending Dec. 31, 1921.

Date Examined—April, 1922.

AVERAGE NET PAID

1st Quarter 1921	9425
2nd " 1921	8538
3rd " 1921	8585
4th " 1921	8808

8. Average Distribution for period covered by Paragraph 6 above:

Mail Subscribers (Individual)	8102	Correspondents	50
Net Sales through Newsdealers	463	Advertisers and Advertising Agencies	443
Mail Subscribers (Special) (a)	214	Exchanges and Complimentary	336
		Canvassers and Samples	306
		Employees	56
TOTAL NET PAID	8779	File Copies	58
Term Subscriptions in Bulk	36	Mail Distribution (See Par. 28)	462
Single Issues Sales in Bulk	24		
TOTAL NET PAID INC. BULK	8839	TOTAL DISTRIBUTION	10550

10. Net Paid Circulation by States based on issue of December 31st, 1921.

STATE	MAIL SUBSCRIBERS	NEWSDEALERS	STATE	MAIL SUBSCRIBERS	NEWSDEALERS
Maine	76		Minnesota	317	
New Hampshire	44		Iowa	248	
Vermont	60		Missouri	312	
Massachusetts	406		North Dakota	69	
Rhode Island	59		South Dakota	89	
Connecticut	178		Nebraska	116	
			Kansas	166	
New England	823		*West North Central*	1317	
New York	1193		Arkansas	68	
New Jersey	258		Louisiana	120	
Pennsylvania	706		Oklahoma	105	
			Texas	302	
Middle Atlantic	2157		*West South Central*	595	
Delaware	17		Montana	59	
Maryland	153		Idaho	50	
Dist. of Columbia	90		Wyoming	23	
Virgina	106		Colorado	98	
West Virginia	89		New Mexico	28	
North Carolina	139		Arizona	29	
South Carolina	68		Utah	40	
Georgia	134		Nevada	16	
Florida	110				
South Atlantic	906		*Mountain*	343	
Ohio	569		Washington	134	
Indiana	267		Oregon	92	
Illinois	688		California	617	
Michigan	249				
Wisconsin	234		*Pacific*	843	
			Unclassified	...	
East North Central	2007		*United States*	9336	322
Kentucky	95		Alaska & U. S. Poss.	155	
Tennessee	103		Canada	532	
Alabama	94		Foreign	686	
Mississippi	53		Miscellaneous (x)		25
East South Central	345		*Grand Total*	10709	347

(x) Miscellaneous—Sales other than mail subscribers or newsdealers.
(a) See Par. 28.

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Mayer Sees Prosperity Ahead; Praises Hays and Zukor; Calls Them Unselfish

By T. S. daPONTE

LOUIS B. MAYER, head of Louis Mayer productions, arrived in New York recently full of "boosts" for the future of the industry, for Will H. Hays, and for some of the industry's leading companies and personalities, and with a round of hot-shot for some of the others.

Mr. Mayer said that the selection of Mr. Hays to head the producers was the best thing that ever happened for the industry's benefit, and he, for his part, promised him implicit allegiance.

In this connection, Famous Players and Adolph Zukor came in for a share of lauding, Mr. Mayer citing Famous Players' banning of the Arbuckle films as indicative of its desire to push the industry forward.

"I haven't any particular love for Adolph Zukor," Mr. Mayer said, "but in this instance, he certainly backed Hays up manfully despite the fact that it cost his company about $2,000,000. He has shown himself farsighted as well as able to be generous for the good of the whole trade, and the way he complied with Hays' command, added greatly to the latter's strength.

"Since Mr. Hays has taken charge, I, too, am perfectly willing to abide by any decision he may make. Formerly, I refrained from affiliating with the N. A. M. P. I., but now that the Motion Picture Producers and Distributors, Inc., has been formed, headed by such a man as Hays, I am willing and anxious to contribute my share toward sustaining it as a power in the field.

"So far, I have to be thankful that no picture of mine has ever come under the ban of any censorship, and I have always striven to keep them 'clean,' but if Will Hays slapped me on the wrist, metaphorically speaking, and said: 'You can't show that picture,' I'd be perfectly willing to abide by his decision, because I would know that he would be sincere in his stand and considered it for the good of the entire industry.

"Mr. Hays' attitude is destined to do more toward stamping out censorship, and knocking the props from under the agitators than anything else possibly could. He's not going to leave them a leg to stand on. His management and personality have already won a large number of those favoring censorship in Massachusetts over to our side, and the agitators there who are now clamoring for censorship to be put into effect are bound to come out of the little end of the horn. Even the censorship which holds sway in Boston, which by the way, is probably the most sensibly conducted of any throughout the country, will, I believe, be discontinued in the overwhelming defeat which awaits those lined up on the side of censorship in Massachusetts."

One reason for Mr. Mayer's visit to New York was to make an offer for the rights to four noted plays, two of them being this season's Broadway successes and two others which are now on the road. His theory is that the story is the principal thing in pictures just as it is in stage drama, and that stars are of secondary importance. Capable actors, he points out, are of course entirely necessary, but the story must not be written to bring forward any particular personage, but on the contrary, the actors should be selected to fit the parts they are to play.

In illustration of this he called attention to the cast of "One Clear Call." "Each actor was selected with infinite care," he said, "and they were paid high salaries even when they had only small bits to do. For instance the actor who takes the part of a colored maid, even though its a comparatively small part, was paid $100 a day. But her work has been commented on by reviewers as exceptionally fine, and this, I think, proves the wisdom of my policy of selecting players to fit their especial roles.

" 'One Clear Call,' took six months to make and cost $200,000, but it is sure to make a big return on the investment. As evidence of how it is favored by exhibitors I will mention one instance, that of the Balaban and Katz Theatre in Chicago, whose management lost no time in booking it for an extensive run after getting one look at it. The Balaban and Katz Chicago theatre is to my way of thinking, far and away the finest in America."

"In Old Kentucky," Mr. Mayer said has already grossed more than $1,000,000, after having cost $240,000 to produce. That is indicative, he stated, of the favor with which exhibitors and the public take to the productions which he produces and in which the actors are subservient to the story and to the direction.

Good direction, Mr. Mayer insists, is only secondary to a good story, and with this idea firmly fixed he is going after some of the most prominent directors in the industry. Fred Niblo, at present finishing Paramount's "Blood and Sand" will join the Mayer organization as soon as he finishes that production. Reginald Barker, noted for his production of Goldwyn's "The Old Nest," as well as other noted films, has also recently come into the Mayer fold. John M. Stahl is working on "The Dangerous Age" for the Mayer organization.

The contention of Mr. Mayer is that the big stars of filmdom are falling by the wayside, succumbing to the public's desire to have, first and foremost, strong stories. He cited several instances of great stars playing recently in splendid stories, but said that the stories carried the stars along on the crest of popular acclaim, and not the stars the stories.

"The public is coming more and more to appreciate well directed and plausible stories," he stated, "and is becoming impatient with the sort of film play that is distorted to bring into prominence any particular player. There are some producers who disagree with me as to that, and who believe that heavy advertising of actors directly to the public without regard to the stories that they play in will put them across, but their productions are constantly falling behind in the race for popularity."

Mr. Mayer eulogized the trade papers as the link between producer and exhibitor and said that his plan always is to let the exhibitor know of his pictures through the medium of the trade press and it is then the exhibitors' part to exploit it to the public. "You can always get a hearing from the exhibitors when your pictures are known to be almost always good," Mr. Mayer explained, "and that's a big advantage in selling them. On the other hand when a company is noted for putting out many poor pictures and only an occasional good one its reputation suffers with the mass of showmen. They often won't even take the trouble to look at such a company's production even if it happens to be good. There are several such companies producing pictures," he stated, and he mentioned the names of those he considered in that category.

" 'Famous Players,' " he said, "is one company, at least, which is an exception to that rule, for its pictures are usually good, and exhibitors are always willing to give them attention on that account. I claim also, even though I do so with all due modesty, that they give the same attention to my productions, because they have also gained the distinction of being uniformly good."

Mr. Mayer will leave for Los Angeles Friday, June 9. During his stay in the East he took a short trip to Boston, where a dinner was tendered him by prominent men of the industry.

Burnet-Kuhn Expands

Burnet-Kuhn Advertising Company, well-known in the moving picture field, has so progressed in prosperity that new offices were required to take care of the business. Meeting this necessity it has opened new and finer quarters in the Lake Shore Bank building, Michigan Boulevard at Ohio street, Chicago.

MOVING PICTURE World

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OTHER PUBLICATIONS
Cine Mundial (Spanish). Technical Books.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE observe front page attention is being accorded by important newspapers throughout the country to the word of Will H. Hays to the studios everywhere. This bulletin on behalf of the Motion Picture Producers and Distributors of America included the following:

"There is nothing of as much importance to the success of our efforts as to make certain that these first pictures made after the organization of our association shall clearly show successful effort toward maintaining the highest possible moral and artistic standard.

"These pictures now being made will come out soon and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business."

The expression is plain, frank, direct and sincere. More than that the newspapers so regard it and the public is bound to respond to it. It is not propaganda, it merely is the straight truth, a thing which we have had a hard time in getting over to the public. Mr. Hays has many values to our industry and not the least of these is his ability to make the newspapers listen. They listen only because the public is interested when a great public man has something to say and says it in honesty and with conviction.

Mr. Valentino in An Official Way

RODOLPH VALENTINO is not a bigamist. The judge before whom the case came in California has so ruled. He was legally divorced from Jean Acker before he married the daughter of the house of Hudnut. The only point was the interlocutory decree. Interlocutory is a long word which means in divorce matters that you are sentenced to matrimony for a stretch after you are free. It is a legal vagary which should have been discarded long since.

Each has his right to his own opinion about divorce in its moral aspects. That point is not under discussion here. But when a divorce is secured it should be a matter which settles itself at once. Any other system is an invitation to infractions of the code of social behavior because man made laws have been known to be less strong than the eternal laws of nature.

We are glad that Mr. Valentino's path has been straightened in a legal and an orderly manner. It is a good thing for him and for his bride, but a far greater thing for the business in which he has arisen to such prominence. Mr. Valentino happens to be a popular star. What occurs in his private life, so soon as it becomes a matter of public information, is of the utmost importance to the entire moving picture industry. Any scandal which threatens him also threatens the whole field and the people within it. It is, therefore, a subject for general congratulation that the affair has been sweetened and blessed by the sane hand of the law.

May this decision serve as a full stop to the newspaper hue and cry which already is finding more of interest in its routine of murders, train wrecks, bootlegging conspiracies and the high cost of the Bonus.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Educational Announces Increasing Demand for Sherlock Holmes Series

A large number of forceful exploitation helps have been announced by Educational Film Exchanges, Inc., for the series of two-reel pictures on The Adventures of Sherlock Holmes, of which the first, "The Devil's Foot," has just been released.

A press sheet considerably larger than those usually prepared on Educational's two-reel subjects, has been prepared on "The Devil's Foot," which not only will provide publicity helps for this particular picture, but will offer suggestions for advertising and exploiting all pictures of the series.

The Adventures of Sherlock Holmes do not constitute a serial. Each picture put onto the screen completes one of Conan Doyle's original Sherlock Holmes stories. It does not depend on other pictures of the series for interest. But with the same stars in the cast of each picture, and with all of them based on Conan Doyle's stories about Sherlock Holmes, most ideas for exploitation can be worked out successfully on any picture of the series.

Each press sheet will contain a synopsis in story form, written from the film.

A stock one-sheet poster presenting an artistic interpretation of the character of Sherlock Holmes, is available for announcing any picture of the series, in addition to the regular one-sheet and three-sheet on each release.

Many novelties have been prepared which will be especially attractive to children. These include a complete Sherlock Holmes disguises, printed in colors, to be cut out from a large sheet. These include side whiskers, with moutache, beard, eyeglasses and a typical Sherlock Holmes cap. Youngsters will enjoy cutting out these sheets and wearing the disguises about the street.

On this big sheet is a space for the theatre to announce the date of the next showing of The Adventures of Sherlock Holmes, and on the visor of the cap is another space for the name of the theatre.

A detective badge will be another attraction for children. This badge, in star form, with a pin attached, will bear the words "Sherlock Holmes, Detective."

Snipes one-sixth the size of a one-sheet, bearing different messages such as "Who Is the World's Greatest Detective? — Sherlock Holmes;" "Sherlock Holmes Is Coming in Motion Pictpres," etc., can be sniped about the neighborhood of the theatre.

These exploitation helps and other suggestions are being detailed in Eduactional's advertising pages.

Interest in this series of short subject has already reached a high point, although the first subject has just been released. So great has been the demand for them that it was necessary to rush prints and accessories on the first picture, "The Devil's Foot," to provide for a number of prc-release showings in the biggest cities of the country.

Hal Roach Calls Forces Together; Emphasizes Cleanliness in Films

"If you cannot make comedies clean, don't make them at all." That was Hal Roach's most emphatic utterance upon the occasion of the conference held at the Roach Studios, Culver City, on May 24, to which he had summoned the members of his production and technical staff.

These included directors and scenario writers. Present also were Harold Lloyd, "Snub" Pollard and "Jimmy" Parrott. Producer Roach was making a special point which he has consistently maintained that the American public would rather go without their fun on the screen than to have it served in a questionable manner.

Primarily, the conference was called to discuss the comedy situation and to make Fall plans.

"I would rather," said Mr. Roach at this conference, "that a thousand persons be disappointed by a comedy that is poor because of a lack of laughs than to have any one person offended by a questionable bit of business. I want the world to know that when a Roach comedy is advertised, women and children will be protected against anything that even borders on the questionable. The confidence of the general public is worth more to me than the following of the handful of those who crave the risque."

Percy Marmont to Play Lead

William Fox announces the selection of Percy Marmont, the well-known English actor who has been prominently identified with the Ben Greet Players at Drury Lane and as leading man on the screen for Geraldine Farrar, Alice Joyce and Elsie Ferguson, for the portrayal of Mark Sabre, the hero character of "If Winter Comes" which Fox Film Corporation will film in the near future.

Preceded by a week by Mr. Fox and accompanied by Harry Millarde who directed "Over the Hill," Marmont left for London on the S. S. Berengaria last Tuesday. Conferences will be held with A. S. M. Hutchinson, the author of the great novel, and work will begin immediately thereafter—under the direction of Millarde—on the picturization of the exterior scenes of the story in England. Interiors will be taken in the New York studios of Fox Film Corporation. The picture will be released as one of the list of super-specials of the season 1922-23.

To Co-operate on Sales Drive for Benefit of "Sport Reviews"

As a climax to the exploitation campaign fostered by Weiss Brothers' Artclass Pictures Corporation in behalf of the "Sport Review," preparations are now being made for a "Sport Review" sales week. During this week, the date of which will be announced later, Artclass Pictures Corporation and Goldwyn, through which organization "Sport Reviews" are released, will co-operate in a concentrated sales drive.

An effort will be made to tie this sales drive up with the various newspapers which publish the Grantland Rice sport column inasmuch as Rice is the editor of the film subjects. A special one sheet will be prepared for the use of exhibitors during this week, and other steps will also be taken to vigorously aid exhibitors in making the product go big.

"Son of the Wolf" Latest R-C Film

"The Son of the Wolf," a Norman Dawn production, with Edith Roberts and Wheeler Oakman in the leading roles, is the current release of R-C Pictures Corporation, being available at all R-C exchanges on June 11. "The Son of the Wolf" is a screen adaptation of the Jack London novel of the same name, accounted as one of his most popular stories.

Jack Coogan, Sr., Now Producing Independently

Jack Coogan, Senior, father of Jackie Coogan, the famous picture star, has turned producer on his own. At United studios, Hollywood, where Jackie makes his feature films, the elder Coogan has organized two production units and work on the initial films is now well under way.

According to Coogan, a series of twelve two-reel pictures are to be made by each unit. The first is the Fred Hibbard Productions, in which Mr. Coogan and Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," are jointly interested.

The Hibbard series of twelve pictures will be made along the lines of novelty comedies, omitting however, all slap-stick procedure in production. Hibbard was a former director of Century comedies and "discovered" Baby Peggy, who played in many of his pictures. Prior to that time he was associated with Mack Sennett. He has directed stars such as Sam Bernard, Eddie Foy, Ben Turpin, Polly Moran, and a host of others equally important.

Field and Stream Series Released by Hodkinson

The W. W. Hodkinson Corporation announces this week that it will release a series of 12 one-reel sporting pictures under the general title of "Days Afield With Rod and Gun." The series will be made under the personal supervision of Eltinge L. Warner, editor of the magazine Field and Stream and will be ready for release beginning in the early fall.

All twelve pictures in the series will deal with out of doors sporting subjects and the stories will be written around actual experiences with rod and gun.

One of the several exploitation angles that have been worked out for the series is a tie-up with Field & Stream, whereby Field & Stream will publish a 2,000-word story in conjunction with each release in the series.

Joins Fox Staff

Joseph Poland, the author, who has written some of the best scenarios screened for coast production companies, is now associated with William Fox. Poland, who formerly was an eastern writer, recently completed the scripts for "The Gun Fanner" with Tom Mix, and "The Splendid Outcast" with John Gilbert. These pictures will be ready for release shortly.

R-C Production to Have First Run at George M. Cohan Theatre

Such is the confidence of R-C Pictures Corporation in the box-office power of the Emory Johnson production, "In the Name of the Law," that arrangements have been made to give this picture a first-run in the George M. Cohan Theatre, a prominent house devoted almost exclusively to the spoken drama, and having one of the best locations of any theatre on Broadway, being situated only a few feet from Forty-second street.

The run of this picture, which R-C officials state is the biggest the firm has handled since "Kismet" will start early in July and following the Broadway presentation "In the Name of the Law" will be released to exhibitors as a fall special. This picture was originally titled "The Midnight Call" and was purchased by P. A. Powers immediately after he acquired a controlling interest in R-C Pictures several months ago.

"In the Name of the Law" is heralded as an all-star production, the cast including Johnnie Walker, Ralph Lewis, Ella Hall and Claire McDowell, as well as Master Bennie Alexander, Josephine and Jean Adair and Johnny Thompson.

The story of this production revolves around the simple home life of the middle class and is said to have been developed with tremendous pathos and heart interest, the sincere human qualities of this story convinced R-C Pictures that the picture will prove to be one of the biggest successes of the forthcoming season. The reaction of the public towards seeing on the screen the type of people whom they recognize has been especially noticeable in the past year, states R-C Pictures. And in this respect, "In the Name of the Law" fits the bill. "In the Name of the Law" is from a story by Emilie Johnson. It is said to be one of the few pictures which has shown the American policeman in his true light. It is not propaganda, but instead of treating the policeman as a brow beater or as a grotesque clown, it shows his human qualities. The plot centers largely about the efforts of this policeman, twenty-five years on the force, to save enough to own his own home. When the big moment comes when at last he may call his little cottage his own, he is forced to choose between his life long ambition and saving an elder son from disgrace. The climax is a court room scene, when one boy, a recent graduate from law school, defends his brother against the charge of murder. The love interest is supplied by Johnnie Walker and Ella Hall, and this picture is said to afford this young star with as many opportunities as "Over the Hill."

The R-C exploitations and advertising department has been concentrating for some time on preparing suitable material for this picture. R-C is now in possession of more than one hundred letters of commendation from police chiefs throughout the country, all of whom have said they will give their support to this picture. Under tentative plans tie-ups of various sorts will be arranged with the police forces. The picture has already been shown to the Police Honor Legion of New York at a special meeting and was greeted enthusiastically as an accurate story of police life.

By the time the picture is released, R-C will have prepared the most comprehensive and elaborate exploitation material it has ever issued.

Film in Demand

Since its week's run at the Central Theatre, on Broadway, New York City, the demand for bookings for the Associated Exhibitors' feature, "Lady Godiva," has been greater than ever, according to the Associated officials.

Metro Buys Story

"A Temporary Marriage," a story for the screen by Cardell Hale, was bought this week by Metro Pictures Corporation for later use as a photoplay, starring Billie Dove.

Starts on New Film

William Farnum has started work at the Fox New York studio on a new dramatic picture written by Mary Murillo under the title of "The Miracle Child," although this is only a working title. In this picture Farnum will be seen in a vigorous outdoor part and gets away from dress suit and store clothes for the time being. Herbert Brenon is directing.

Associated Exhibitor's Film Highly Praised by Exhibitors

"The Real Adventure," the second picture starring Florence Vidor and the second feature by this popular young actress to be released by Associated Exhibitors, has got off to a flying start, according to reports from the Associated offices.

A characteristic exhibitor opinion is that of Charles W. Piquet, general manager of the Pinehurst Theatre Company, owner of the Carolina Theatre, Pinehurst, N. C., who said in a letter: "Here is a picture that you can boost as a picture of the 'better class,' and a picture that is going to please anywhere."

A few of the important bookings just made for engagements in first-run theatres call for early showings in Ed. Zorn's Temple, Toledo; Sam Harding's Liberty, Kansas City; Ralph Talbot's Majestic, Tulsa; J. Dunlavey's Strand, Akron, and Walter Murphy's Capitol, New London, Conn.

Full Cast for Mary Pickford's "Tess of the Storm Country"

A list of the principal players in "Tess of the Storm Country," the picture in which Mary Pickford made her first great screen success, and which she is remaking now for United Artists reease this fall, has just been announced.

Miss Pickford, of course, plays the role of Tessibel Skinner. Forrest Robinson is in the role of Daddy Skinner, Lloyd Hughes plays the part of Frederick Graves, Gloria Hope that of Teola Graves, David Torrence appears as Elias Graves, Robert Russell as Dan Jordan, Jean Hersholt as Ben Letts, Danny Hoy as Ezra Longman and Mme. de Bodamere as Mrs. Longman.

Work on the revival of "Tess of the Storm Country" is progressing rapidly. Curiously enough this is the first picture that Miss Pickford ever made where she used but one location. A fishing village was constructed on the shores of Chatsworth Lake, near Los Angeles, and this is said to constitute the greatest example of motion picture mimicry ever seen.

The price of a mansion was spent to produce a few shacks, which are reputed to be the best examples of artificial dilapidation ever made. Under the direction of Frank Ormston, art director, portions of broken down houses, fixtures, etc., were collected from all parts of Southern California.

Every effort was made to preserve even the cobwebs in these old buildings. Miss Pickford spent five weeks at this location traveling the thirty miles daily by motor car and frequently communicating with her studio by radiophone so as to be in constant touch with business and production activities.

GRANTLAND RICE

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He edits every issue of
The SPORT REVIEW
Edited by GRANTLAND RICE
Produced by JACK EATON
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Newspaper Critic Extols Film Comedies; Praises "Cold Feet"

The value of the short comedy to any high class motion picture program is recognized and discussed by one of the largest newspapers of the Pacific Coast states. The motion picture critic of the Portland Oregonian, in a discussion of film comedies in general and the Eduactional-Christie Comedy, "Cold Feet," in particular, declares that good showmanship is bound to recognize the absolute necessity of including a good comedy on the program.

"Good comedies are essential to any worth-while photoplay program," says this newspaper critic. "They are of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrills of melodrama.

"Comedy relief is essential to any program. Many features cleverly incorporate that element; many do not. And frequently when the feature is somewhat heavy the wise manager books in conjunction a snappy comedy.

"Good showmanship recognizes the essentiality of comedy on a program; and Manager Raleigh of the Columbia Theatre always manifests that quality—able showmanship.

"That is why he booked 'Cold Feet,' which is unquestionably the most hilarious comedy the prolific Christie has ever turned out. And it is singularly original, for—now hold your breath—it is an inoffensive, good-natured 'take-off' on the heroic and highly lauded northwest mounted police.

"Here is a happy mixture of James Oliver Curwood, the Royal Mounted Curwoodesque villains, a handsome hero—in a speedy comedy—a beautiful heroine and legitimate comedy treatment blended into a surpassing story."

Laurette Taylor to Star in Film

Laurette Taylor will make her screen debut in a Metro production of "Peg O' My Heart," her greatest stage success, and one of the most popular plays ever to be presented on the English-speaking stage. J. Hartley Manners is author of the play. The picture will go into production in Los Angeles about July 5.

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Metro Film to Be at the Criterion

Metro Pictures Corporation's imported release, "The Stroke of Midnight," will be shown at the Criterion Theatre, Forty-fourth street and Broadway, New York, beginning Sunday, June 4. This picture is a Swedish Biograph production.

Finishes First Carey Special

Announcement is made this week by R-C Pictures of the completion of its first Harry Carey special production, "Combat," directed by Val Paul. It will be one of the big specials which R-C will release in the early fall.

New Plum Center Comedy Is Started

The Paul Gerson Pictures Corporation of San Francisco which is producing twelve two-reel films known as Plum Center Comedies for release through R-C Pictures Corporation, have started on the fourth comedy of the series under the working title of "Pop Tuttle, Fire Chief." Director Robert Eddy is putting his star, Dan Mason, through the action of a story that revolves around the fire department of the little town of Plum Center.

South Looks for Prosperity in Autumn Reports Storey of Pathe

Wonderful agricultural conditions throughout the South have the people of that section "all pepped up" over prospects of a speedy and full return to prosperity, reports John E. Storey, general representative of Pathe, who returned last week from a tour of Southern branch exchanges as far West as Dallas.

Optimistic Reports

"Never in my experience," said Mr. Storey, "have conditions changing for the better produced a feeling more generally optimistic. Traveling from one community to another, the effect was the same—a breeze of confidence as stimulating as waves of ozone suddenly stirring strata of stagnant air. I found everybody enthusiastic over the certainty that the coming Fall would witness a complete and lasting return to prosperity.

"This feeling was independent of prophecy from financial and industrial headquarters, as voiced, for example, by Will H. Hays and Paul Brunet. It has grown out of the results of local observation of local conditions in every community throughout the Southern States. The emphatically hopeful outlook has the most solid of foundations —agriculture, crops. The recent ample rainfalls have rendered assurance doubly sure of bountiful harvests. Moreover—as is much written about in the Southern press —the widespread change of farming policy, from two or three staple products to as wide a range of crops as are cultivated in the best sections of the North—materially increases anticipated returns from the soil. There remains nothing now to prevent realization of these expectations, the late rains being sufficient to see crops through to an abundant harvest.

"Boom" Is On

"This includes the rice field region and the cotton and tobacco sections. All the way west into Texas the country is blooming. In the vicinity of New Orleans, only, is there some slight pessimism owing to ravages of the late river floods. All the other industries of the South are stirring into vigorous new life as a natural consequence of the happy agricultural outlook. The picture business throughout that entire region has picked up wonderfully—as though it were already enjoying a large part of the prosperity due in September. The majority of exhibitors freely express their conviction that prosperity's advance guard has arrived."

Attractive Offering Scheduled on Pathe Program for June 18

Comedy offerings starring Harold Lloyd, "Snub" Pollard and Eddie Boland, stand out among the releases scheduled by Pathe for week of June 18. "Good Morning Judge," is the first of the special series of Rolin Comedies. Eddie Boland is seen as a judge, with Ethel Broadhurst, the defender of a damage suit for running down an old lady with her automobile. "Be My Wife" is the title of the current re-issued one-reel comedy starring Harold Lloyd. Also named is "Hale and Hearty," latest Hal Roach comedy featuring "Snub" Pollard. The comedian appears in an unusual role, that of an old man of eccentric habits, and then the action shifts back to the days when he was young, when hoopskirts were in vogue. "The Silver Girl" stars Frank Keenan in the latest Pathe Playlet. The offering is a re-edited feature, adapted from the stage play by Edward H. Peple, telling the story of the love of a miner for a girl several years younger than himself. The cast includes Irene Rich, George Hernandez, Catherine Adams, Herschel Mayall, Donald McDonald and Cliff Alexander.

"The Farmer and His Cat" is the forthcoming animated cartoon of the series of "Aesop's Film Fables." "The Air-Line Route" is the eleventh episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison. New elements of mystery enter the serial in the current chapter. "Screen Snapshots" No. 2 gives peeps of Florence Vidor, King Vidor, Victor Herbert, Dorothy Phillips, Wallace Beery, Harry Carey, Harold Lloyd, Ben Turpin, and Charlie Murray.

Pathe Review No. 160 presents a series of interesting and entertaining features headed by the novelty, "To the Ladies." Other subjects included are a pictorial idyl of the Samoan Islands; "The Feather Factory," "Horsemen Who Dare," a Pathe-Slow-Motion novelty, and "The City of Heights," a Pathecolor presentation of Grenoble, France.

"Infatuation" to Be Film's Title

"Infatuation" has been definitely decided upon as the title of the Norma Talmadge production based on the Honore Balzac novel, "The Duchess of Langeais," and filmed under the temporary title of "The Eternal Flame," First National announces. The greatest advertising campaign First National has ever conducted has been ordered for this picture.

Unusual Preparations for Premiere of "Nanook of the North" at the Capitol

Leaders of New York Society and people prominently associated with exploration and life in the open will form part of the audience at the Capitol Theatre premiere of Pathe's great picture epic of the Arctic, "Nanook of the North," on June 11. Samuel Rothafel and Pathe have united in preparing to make the occasion worthy of the introduction of Explorer Robert J. Flaherty's unique and dramatically human screen classic. Along most of the great metropolitan thoroughfares billboards give forecasts of what Captain Roald Amudsen characterized as "bring the North down to the South."

Owing to Mr. Flaherty's distinguished position in the Geographical Society as an authority on the natives of the frozen regions, the reputation of his picture, "Nanook of the North" already is made with this and allied organizations. Their members have been notified of the date of the Capitol's first showing of the picture. Besides the American Geographical Society, the Canadian Club, the Explorers' Club and the Camp Fire Club membership have been got into line for the occasion.

During New York's opening week of "Nanook of the North," the Capitol Theatre's foyer and lobbies, besides displaying splendid examples of character photographs all taken in surroundings of snow and ice, will be converted into a museum of implements and utensils, for hunting and for domestic life, used by the picture's hero, the mighty Eskimo hunter Nanook and his family. His skin-covered "Kayak" or boat, his dog-drawn sledge, his snowshoes, harpoons, fishing tackle, dog harness, seal-skin waterproof boots, and costumes for himself and the women and children, besides knives made of walrus ivory, stone lamps and pots for use in the "Igloo," and a great variety of smaller native curios, including wonderfully graphic native Eskimo drawings of events in their everyday life.

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Moreno to Lead

Goldwyn announces that it has engaged Antonio Moreno, to act the leading role in its first production to be made by R. A. Walsh, "Captain Blackbird."

David Powell Here

David Powell, Paramount leading man, has arrived in New York from the Coast, where he recently finished work opposite Dorothy Dalton in the Irvin Willat production, "The Siren Call." Mr. Powell will act as leading man for Alice Brady in "Missing Millions," the Paramount picture which Joseph Henabery starts at the Long Island City studio Monday.

Turn a Poor Summer into a World Beater
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First National Producing Units Are Working at Top Speed, Reports Show

No summer-time let up of activities is as yet visible among the producing units releasing through Associated First National, according to reports received this week from the West Coast and the Eastern studios.

Richard Barthelmess, whose third release through First National, "Sonny," has cemented his hold on the hearts of the millions of "fans," is now making "The Bond Boy" at the Biograph studios in New York.

It is a dramatic story by George Washington Ogden, dealing with the life of a boy who is illegally bonded out by his mother to an unscrupulous villain with a pretty young wife. The picture is being directed by Henry King, and the cast includes Mary Alden and Mary Thurman.

Constance Talmadge has started production on "East is West," an adaptation of the Broadway success, with the initial scenes shot at the United studios.

It is probable that Director Sidney Franklin will take the principals of the cast to China for the exteriors. Stephen Goosson is art director, and he is declared to have designed a number of Chinese sets of remarkable beauty. Edward Burns is playing the male lead.

John M. Stahl, who recently completed "One Clear Call," an all-star picture which has met with an enthusiastic reception, is now making a spectacular drama entitled, "The Dangerous Age," based on an original theme by Frances Irene Reels, J. G. Hawks, the new chief of the Louis B. Mayer scenario department, and Bess Meredyth collaborated on the scenario. Lewis Stone heads the cast.

Having finished "The Woman Conquers," Katherine MacDonald is now engaged in filming "White Shoulders," based on a Saturday Evening Post story by George Kibbe Turner. Tom Forman, who is directing, also plays a part, and the rest of the cast includes Bryant Washburn, Little Richard Headrick, Nigel Barrie, Lillian Lawrence, Charles French, James Barrows, Lincoln Stedman and Fred Malatesta.

Allen Holubar is now completing the editing and cuttings of "Hurricane's Gal," a spectacular drama of the sea with Dorothy Phillips as the star. Most of the scenes were taken at sea, many of them being filmed from hydro-planes, with Director Holubar issuing orders by radio.

Preparations are now in progress for the next Norma Talmadge production, with "Infatuation" completed. It will be an adaptation of the stage play by Robert Hichens, "The Voice from the Minaret," a tale of Oriental love and adventure. Frank Lloyd will direct.

Buster Keaton has just finished "The Frozen North," a burlesque on wild and woolly melodramas, and is making "The Electric House," the scenario of which promises one of the most side-splitting comedies ever made by Buster.

Charles Chaplin's next comedy is destined to be one of his best, judging from the time involved in making it. He is now shooting scenes at Universal City, where he rented a large number of massive sets. No hint as to the nature of the comedy has been issued from the Chaplin headquarters.

At the Mack Sennett studios, Mabel Normand's latest starring vehicle, "Suzanna," a Spanish tale, is being edited by Director F. Richard Jones, and the two-reel comedy companies are hard at work.

Richard Walton Tully, the creator of "The Masquerader," with Guy Bates Post as the star, which will be released in the fall by First National, is now shooting the first scenes for the second Post pictures, "Omar, the Tentmaker," in which Post played for many months throughout the country. James Young is directing.

While Marshall Neilan is taking advantage of a well-earned vacation, his studio forces are cutting "Her Man," a story of a small town journalism and one of the most unusual yarns ever filmed. The story, by George Pattulo, originally appeared in the Saturday Evening Post, and the cast includes Matt Moore, Leatrice Joy, Raymond Griffith, Helen Lynch, George Barnum, Fritzi Brunette, F. D. Phillips, Dick Wayne, Josephine Crowell, Tom Wilson and George Dromgold.

Hope Hampton's latest production, "The Light in the Dark," is now being edited in the East. It was adapted from William Dudley Pelly's novel, "White Faith," and was directed by Charles L. Brown. The supporting cast includes Lon Chaney, E. K. Lincoln, Dorothy Watters, Dobie Davidson and Edgar Norton.

Why Tom's Picture Can't Be Released

Without doubt the greatest all-star cast that has ever been assembled for a motion picture appears in a production made by Tom J. Geraghty, one of the supervising directors of Famous Players-Lasky.

Imagine Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Wallie Reid, Rodolph Valentino, Betty Compson, Geraldine Farrar, Bebe Daniels, Jack Holt, Theodore Roberts, Gloria Swanson and Walter Long in the same picture!

Before the assembled guests at Douglas Fairbanks' birthday party at "Pickfair," the Beverly Hills estate, Tom pulled his "surprise party" for Doug. The Geraghty production was voted by the guests to be the greatest comedy ever made. But the picture has been given its one and only performance.

Unfortunately, it can never be released because Mr. Geraghty produced his picture from cut-outs!

M. A. Shauer Says Accessories Do Much to Draw Theatre Patrons

Melville A. Shauer, manager of Paramount's advertising accessories department, who, perhaps more than any other person, has been responsible for the present standard of service in the production and distribution of Paramount accessories, is firm in the belief that the quality of accessories should, and in nine cases out of ten does, reflect the quality of the pictures which they exploit.

"No one in the industry can afford to overlook the importance of good advertising accessories," says Mr. Shauer. "Often exhibitors forget that the advertising accessories furnish the only basis on which the public is able to judge in advance the merits of pictures.

"The public is wise and if accessories are of poor quality, if they have been used and are soiled and worn, the picture is going to be judged accordingly.

"The box-office thrives only in proportion to the theatre's direct advertising contact with its patrons.

"I feel that it is for the good of the whole industry that Paramount is putting its energies behind the making of good accessories."

"Grandma's Boy" Makes Big Hit

The world's premier run of the Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," which opened at the Symphony Theatre, Los Angeles, May 13, certainly "struck home" with Los Angeles theatre patrons, for during the first two weeks of the run there was a line constantly in front of the Symphony, Associated Exhibitors says.

Another Story Is Bought by Metro

Metro Pictures Corporation makes announcement this week of a second story for conversion into a photoplay, the fiction being in this case "April Madness," by Crosby George. Only a few days before came the news of Metro's buying "A Noise in Newboro," an Argosy-All Story serial by Edgar Franklin.

Predicts Great Public Interest in Film of Oscar Wilde Play

Selznick says there is sure to be great public interest in the screen presentation of Oscar Wilde's "A Woman of No Importance," which has been obtained by Select Pictures Corporation for release under date of June 20. The work was shown for the first time to the newspaper reviewers June 2 and there is likely to be some pre-release exhibitions of this famous work week starting June 12.

Oscar Wilde's work has always been a matter of interest to the American reader of recognized literature.

"A Woman of No Importance" comes to showmen with the thoroughly advertised name of its author as its most potent ticket-selling asset. It was directed by Dennison Clift. It is in five reels.

Widely Traveled

David Powell, who has been selected to play the male lead with Alice Brady in "Missing Millions," a Paramount picture adapted from Jack Boyle's "Boston Blackie" stories, has in the last two years traveled from the United States to London, from England to France, back again to England, then to Spain, back to London and from London to New York and thence to Hollywood. Now he is back in New York again.

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Production Going Rapidly Along at Lasky Studios in Hollywood

With hundreds of people working and about nine productions under way, the Lasky Studio at Hollywood just now is one of the busiest places in the film world.

Cecil Be DeMille, with his Roman spectacle as a vision in "Manslaughter," occupies a big part of stage four, the largest glass covered stage in the world. About three hundred extra people and others, mostly girls in the attire of damsels of the days of Rome in its approach to decadence, make a marvelous picture of color and beauty, it is stated.

A big ballroom scene is now being staged by George Melford for "Burning Sands"—rich, brilliant and wonderfully set, according to reports. Wanda Hawley and Milton Sills are featured, while in the cast are Jacqueline Logan, Robert Cain, Winter Hall, Louise Dresser and others.

On another stage Penrhyn Stanlaws is making some scenes for "Pink Gods," with Bebe Daniels and James Kirkwood featured and such splendid players as Anna Q. Nilsson, Raymond Hatton, Adolphe Menjou and others in the supporting cast.

The Irvin Willat production, "On the High Seas," entails some striking scenes which will be taken largely on the water. Dorothy Dalton and Jack Holt are featured and Mitchel Lewis appears in a strong character role.

Wallace Reid and company are making "The Ghost Breaker," under the direction of Alfred Green, with Lila Lee in support. Walter Hiers has in this film his first experience in black face as a funny negro servant.

Pirates, seventeenth century swashbucklers and ladies in waiting, Indians, colonists, and what not, take part in George Fitzmaurice's production for Paramount of "To Have and to Hold," which Ouida Bergere adapted. Betty Compson and Bert Lytell are featured.

James Cruze and his troupe of actors are making "The Old Homestead"—a modern picture version of one of America's greatest stage classics. Sam Wood is getting in shape for his next production starring Gloria Swanson, titled "The Impossible Mrs. Bellew." Pending the return of Miss Swanson from her European trip, Mr. Wood is now busy with establishing shots and scenes in which the star does not appear.

Production of Agnes Ayres' picture, "Borderland," under the direction of Paul Powell, is drawing to a close. The final scenes, in which Miss Ayres is attired in a ghost costume, require most exacting work on the part of the cameraman, with much complicated double exposure. Milton Sills is Miss Ayres' leading man in this picture which is from an original story and scenario by Beulah Marie Dix.

The costume departments and the set builders are among the busiest of the studio organizations, but every other department is working at top speed as well.

Good Advice in New Movie Chat

In the newest Official Urban Movie Chats a housewife has a dream. A chef appears and prepares an excellent boiled dinner at small cost. It is one of the "Household Hints" that appear in the Movie Chats.

Other features include a picturized interview with F. H. Gillette, speaker of the House of Representatives; the harvesting of salt and its preparation; some Nature Studies and a Public Welfare Department, which illustrates activities which make the summer pleasant for the youngsters on the crowded East Side of New York.

J. C. Ragland and W. B. Frank on Extensive Tour of Country

Starting in different directions, and each with a different itinerary before him, J. C. Ragland, secretary, and W. B. Frank, general sales manager, of Associated Exhibitors, have left New York City for extensive tours of the country. The respective trips are being made in connection with the distribution plans for "Grandma's Boy," Harold Lloyd's first five-part picture, which is now having its world's premiere at the Symphony Theatre, Los Angeles.

Enthusiastic reports from exhibitors who have seen this most ambitious of Lloyd offerings, either at the Symphony or in pre-views, have resulted in an avalanche of demands upon Associated Exhibitors' offices for bookings of the production.

"Monte Cristo" on Indefinite Run at the Mission Theatre

"Monte Cristo," the big spectacular and dramatic special production listed by William Fox for general distribution during the season 1922-23, completed, with success far beyond anticipation, it is said, the first week of an indefinite pre-release run at Mack Sennett's Mission Theatre, Los Angeles. The Mission Theatre engagement follows closely that at the Tremont Temple in Boston, where, it is said, "Monte Cristo" broke all records for attendance and receipts during its nine weeks' run.

Indicative of the impression this Fox super-special is making is a wire from Harry David, managing director of the Mission, to the New York offices of Fox Film Corporation. It said:

"The public have accepted 'Monte Cristo' as one of the biggest productions of the year."

The five Los Angeles daily newspapers were, it is said, unanimous in their praise of "Monte Cristo."

"John Smith" Begins June 12 in the State-Lake, Chicago

The Victor Heerman production of "John Smith," in which Eugene O'Brien makes his final appearance as a Selznick star, has been shown in many of the big theatres throughout the country on pre-release. Houses on the Loew Circuit that have first run on the Selznick product played the picture some time in advance of its regular distribution date, June 10, and the State-Lake gives the feature its first Chicago week starting June 12.

"John Smith" has been passed upon by the reviewers for trade-papers, and showmen have been advised of its fitness as a vehicle for this popular star's appeal to his friends. Victor Heerman directed from his own story. Lewis Allen Browne wrote the scenario. Mary Astor is O'Brien's leading woman.

Hughes Back at Goldwyn Studios

Rupert Hughes has returned to the Goldwyn studios at Culver City from Santa Barbara, where he has been ostensibly vacationing but in reality preparing a new scenario for screening.

Showmen Voice Approval of Lichtman's Territorial Partner Method of Distribution

Things are humming merrily at 576 Fifth Avenue, New York, where the Al Lichtman Corporation has established its headquarters. The offices are being remodeled and, to the tune of carpenters' saws and hammers, the office force is struggling with the heavy correspondence evoked by recent advertisements and trade announcements.

Although it is less than two weeks since the first publicity was given to this new organization, Mr. Lichtman states that they have received many letters, particularly from exhibitors, voicing approval of the territorial partner method of distribution.

There appears to be a general sentiment among exhibitors, according to their letters, to the effect that it is distinctly interested in the success of their product, as is the case with territorial partners.

"We are being congratulated on every side on the excellence of our cast in 'Rich Men's Wives,' our first Preferred Pictures production," says Mr. Lichtman. "Mr. Schulberg has been particularly fortunate in his selections and I know we are going to have a fine box office attraction to offer exhibitors in this picture."

The development of the new organization is going forward rapidly and practically all territorial partners have already been designated or will be in the near future. In addition to the output of referred Pictures, the product of outside producers will also be handled and several such productions are being considered at this time.

Interesting announcements are promised by Mr. Lichtman along these lines, and it is probable that there will be several productions added to the advance schedule which has already been announced.

Contracts Made for Distribution

E. J. Doolittle, who includes in his work for the Select Pictures Corporation the supervision of foreign sales, has just closed a number of important contracts with the David P. Howells organization which specializes in the distribution of American made motion picture products in foreign lands.

This new deal with Mr. Howells takes the pictures distributed by Select into practically every corner of the civilized world.

Miss Brady Comes Back to Pictures

With the beginning of production work on "Missing Millions," one of Jack Boyle's "Boston Blackie" stories, Alice Brady returned to the screen after a year's absence, reopened the Paramount Long Island studio, which has been closed for eleven months, and made her debut as a Paramount star.

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Split Seconds
Playing the Game
ASK GOLDWYN

Chicago and the Middle West

By MARGUERITE KEMP

That business is undoubtedly improving is the welcome news set forth by both the circuits of Ascher Brothers and Jones, Linick & Schaeffer. The entire circuit of Ascher Bros., which covers Illinois, as well as theatres in Wisconsin and Ohio, has had a very nice increase in business during the past few weeks. The Jones, Linick & Schaeffer houses have experienced a like increase within the past two weeks, according to officials of the organization, who frankly admit that prior to that time business was "awful." William Sweeney, secretary of the Illinois Motion Picture Theatre Owners, says he has less flattering reports from the smaller exhibitors, and declares he is inclined to believe the bigger circuits are simply whistling in the dark.

* * *

The Illinois Motion Picture Theatre Owners will meet at a luncheon at the Hotel Sherman Tuesday to have a little chat on local conditions and a get-together meeting to discuss the possibilities for the organization.

Work on the new McVickers Theatre building is progressing nicely. The building is up to the ground level now and the new walls will be up in the next thirty days. No labor troubles have been experienced—which is unusual in Chicago construction work.

* * *

Ralph T. Kettering, general representative for Jones, Linick & Schaefer, will leave for San Francisco next week for a fortnight's visit. The reason for his visit which has been made public is to take a look at the new Marcus Loew theatre The Warfield.

* * *

Miss Evelyn Hunt will leave the Balaban & Katz offices, where she has been a valuable employee for the past eighteen months, within a few days to be married. A handsome silver dinner set was presented to her by her co-workers in the organization.

* * *

Ushers and attendants at the new Chicago Theatre donned their new summer uniforms last week. The suits are of white linen with black braid trimmings. White shoes and round white caps complete the outfit.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, is in New York this week. Judging by the reports he is sending on to Chicago he is spending his time golfing on the Zukor links and picking up Paramount pictures for their Chicago premier showing at the Randolph.

"Ladder Jinx" Is Now Completed

The second Jess Robbins special production has been completed and received at the Vitagraph general offices in Brooklyn. It is a six-reel comedy adapted from the Edgar Franklin story, "The Ladder Jinx." It is said those who have seen it predict that it will measure up to the Jess Robbins production, "Too Much Business."

Paramount Plans Its Biggest Campaign of Advertising for Paramount Week in September

With the fifth annual Paramount Week, September 3-9, just three months away, the Paramount advertising department already has its campaign completely mapped out, even to the preparation of the newspaper copy to be used.

Though Paramount has often eclipsed its own previous fine achievements with each succeeding Paramount Week, this year's campaign, according to an announcement from the company, will surpass all others in size and scope. Last year, approximately nine hundred newspapers were used as the media for the company's direct contribution to the exploitation budgets of the exhibitors participating in Paramount Week. This year, the number has been increased 33 1/3 per cent., the plans calling for the purchase of advertising space in more than 1,200 newspapers in some 900 cities and towns.

This newspaper campaign will be supplemented by a big smash of magazine advertising, which will start early next month and keep magazine readers, especially the motion picture fans, constantly reminded of the big program of productions which Paramount is to release next season.

Three First Nationals Praised by National Board of Review

Three First National attractions are singled out for praise in the March-April-May issue of "Exceptional Photoplays," the official organ of the National Board of Review of Motion Pictures. The pictures are "Sonny," starring Richard Barthelmess; "One Clear Call," a John M. Stahl production, and "Fools First," produced by Marshall Neilan.

Regarding "One Clear Call," the reviewer wrote: "'One Clear Call' is a very interesting attempt to tell a story in which people deal with problems of good and evil in a mature and intelligent way."

The comment on "Sonny," read: The play was made around a plausible situation of real pathos founded upon one of the innumerable tragedies of the war. With such a foundation to start with the picture could hardly fail."

About "Fools First," the reviewer wrote: "Here is a picture in which the desire to entertain in a popular way has not deprived it of a similarity to life, one containing a successful mingling of the melodramatic and truly moving."

See Page 616 for A. B. C. Audit

Fox Corporation Announces Four Big Features for June Release

Fox Film Corporation announces four feature productions, an Al St. John Comedy and two Sunshine Comedies for June distribution. Announcement of release dates of nine super-specials thus far completed for the 1922-23 season will be made soon. Of these nine, two—"Nero" and "Silver Wings"—have already made their pre-release bow on Broadway, New York, to record creating attendances. The other seven are "Monte Cristo" which played nine consecutive pre-release weeks at the Tremont Temple, Boston, and is enjoying the second week of an indefinite engagement at Mack Sennett's Mission Theatre, Los Angeles; "The Town That Forgot God," "A Little Child Shall Lead Them," "A Fool There Was," "Lights of New York,' 'My Friend the Devil' and "The Fast Mail.

Heading the list of June releases is the Tom Mix vehicle, "For Big Stakes." This picture, directed by Lynn Reynolds, shows the popular star in his familiar role of western rancher and the exhibitor is promised another high type Mix production with new stunts and novel situations.

A Notable Cast

A notable cast supports William Russell in "A Self-Made Man," his release for the coming month. Among the members are Renee Adoree in the feminine lead, Mathilde Brundage, James Gordon, John Carson, Richard Tucker, Harry Gibbon and Togo Yamamoto. The director is Rowland V. Lee, and the scenario, by Monte M. Katterjohn, is based on a story by George Horace Lorimer, editor of the Saturday Evening Post.

The picture deals with the intrigues of Wall Street and offers many interesting moments where both human and financial fists clash. It is typically a William Russell production.

"Rough Shod" is the Charles Jones product for June, and was directed by Reeves Eason. It is a Western story by Charles A. Selzer, in which luck and pluck divide the honors. Maurice Flynn, the former famous Yale halfback, and Helen Ferguson are in the support.

Shirley Mason in June essays the heroine in "Lights of the Desert," directed by Harry Beaumont. The story is by Gladys E. Johnson and the scenario by Paul Schofield.

Said to Be Best

Al St. John will be seen in "The Village Sheik," a laugh provoker which is said to be the best this noted comedian has made for Fox.

"The Landlord" and "Safe in the Safe" are the two Sunshine Comedies scheduled for June. Fox News continues its bi-weekly issues.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

GOVERNMENTAL investigations of the activities of certain questionable "stock" film companies have resulted in almost their complete elimination. There are several of these dubious firms still keeping open shop, but we will venture to say that before many more weeks these, too, will be qualified for membership to the "Has-been Association." The Federal authorities have been working quietly, but industriously and their efforts are bearing fruit. But this splendid showing could not have been made without the co-operation extended by those who have always had the interests of the industry at heart.

WHAT is the independent exchanges' loss is Educational Film Corporation's gain, for in the Adventures of Sherlock Holmes, a series of 15 two-reel mystery pictures, the latter firm has come into possession of something more than interesting short subjects. The Sherlock Holmes pictures, of which this writer has reviewed five, are in our humble opinion, the greatest entertainment vehicles ever offered in two-reel form. In fact, there are comparatively few productions of feature or super-feature length that furnish the entertainment that these present. They are thrilling from start to finish. The five we reviewed are in a class by themselves and we can think of no better pictures, were we in the exhibitors' boots at this period, to book during the summer season than the Sherlock Holmes series.

THE loss of the Sherlock Holmes series represents a loss of many thousands of dollars to independent exchanges, for bookings were coming in fast and furious. However, a hitch arose and Educational has them for distribution in this country. We are sorry for the independent exchanges, but neither they nor Educational are to blame. Educational has scored a scoop and acomplished an achievement that will mean money in the pocket of every exhibitor in this country. No exhibitor who wants to furnish his patrons with worth-while entertainment—entertainment that will make each and every one of them boosters of your theatre—can afford to overlook this series. Here is truly a series that is worth its money in gold.

THE chap who complains because the summer is not productive of the profits he would like to pocket can not very well be placed in the class of keen business men. There is not a single business in this country that does not have its dull season. Summer is show business' dull season. The fur dealer finds summer anything but a profitable period. Ditto for the tailor, who is kept working over time until July 4th and then forced to sleep for two months for want of work. These are only two vocations. We could point out scores of other trades and fix their dull seasons, but the idea is not one of concern for other industries. We point out this fact merely to emphasize the inconsistency in statements that "this is a tough summer."

IF the complaint were about last Fall and Winter we would without a second's hesitation answer, "aye." Summer always has and will be the dull season of show business. Nothing that indoor showmen ever will do will change the status of summer. Summer is distinctively an outdoor season. There are those of us who even on the hottest of nights find ourselves going into theatres, but the tendency is not to go or stay indoors. If you have decided to keep your theatre open, get behind it. But don't kick. You understand local conditions better than your neighbor fifty miles away. You are your own judge. But stop kicking and knocking. It doesn't help you. And most certainly it does not do the industry in general any good.

SACRED Films, Inc., producers of the series of two-reel Bible pictures, we understand, are right now busy with a deal involving local exhibitor units. The arrangement calls for collective booking of these pictures. Just how far these negotiations have reached this writer cannot say, but the arrangement certainly will benefit both exhibitors and the exchanges handling these pictures, which are attractively entertaining and properly exploited can be made magnetic even to the most fastidious anti-theatre advocates.

CONGRATULATIONS are in order for Ricord Gradwell, head of Producers Security Corporation, on his decision to offer the Dorothy Gish production, "The Country Flapper," with Glenn Hunter, on the independent market. Independent exchangemen will be confronted with a most encouraging season, but only productions guaranteeing a profit at the box office will be in demand. The bigger the pictures the greater the demand. Independents have everything to look forward to next season. It promises to be a truly great season. Everywhere, Federal statistics show, business is increasing. But it is for the producer to furnish money-making pictures. This he can do only by being given the proper co-operation. Mr. Gradwell has shown the proper spirit and we are confident that he will never have cause to repent, for he has two wonderful stars, a great title that invites and suggests innumerable exploitation stunts of the box office calibre and, from what we hear from reliable friends who have been so fortunate as to be given a glimpse of the picture, a satisfactory production.

THE independent man who may be contemplating sending out road shows will do well to dismiss any such plans, for, if facts are to be taken into serious consideration, the season of 1922-23 will be a sad one for "trouping pictures." The exhibitors everywhere are clamoring for big pictures, pictures warranting exploitation. The public knows more about our business than most of us believe it knows. They have watched the two-dollar picture come into a legitimate house, play two or more weeks there, and then, after one or two months, return to the regular picture house and played at local picture prices. Abe Lincoln, in the venacular of the street, said a mouthful when he uttered these words: "You can fool all of the people some of the time, and you can fool some of the people all of the time, but you can't fool all of the people all of the time."

PERHAPS no district in the country is so backward in picture exploitation than New England. It is a fact that very little exploitation is being done among New England showmen. Particularly true is this of exhibitors making use of independent productions. Where the fault lies we are not prepared to say, but the fact remains that exchangemen there owe it to themselves to sell the exhibitor the real value of exploitation. Clever showmen who have properly exploitated pictures in New England have reaped harvest. Which proves that exhibitors can do likewise, if they will only follow in the footsteps of these gentlemen. It isn't that New Englanders are different. It isn't that they are not alert, for they are. The exchangeman can do much. He can insist on proper exploitation. And if he aims at getting the maximum for his pictures he must insist on this being done.

THAT the summer will bring about a reorganization of the exchange business is certain. Financially, many of the exchanges are so badly fixed that only through some miracle can they hope to survive through the less active months. But whatever will happen will be for the best. Many a good lesson in thrift, careful buying and distribution will be taught. When this crisis is over the exchangeman will be healthier and wiser. And so will the independent market as a whole.

INDEPENDENT distributors will find it to their advantage and incidently according their buyers a better service if they give more attention to accessories. The exchangeman needs them and the orders should be sufficiently large so that in the event one of the exchangs runs out of paper, photographs, etc., these wants can be easily filled. We know of one New England exchangeman who has had phenomenal success with one particular picture. Early this week he wired the New York distributor for more paper. The latter rushed a batch of old stock paper that he had ordered for some other picture he had shelved. He had torn off the portion of the poster on which was printed the title and suggested to the exchangeman that he substitute the name of his picture. Nothing more absurd could have been suggested.

THIS exchangeman would not stand for such bunk and he immediately communicated with the distributor via the long distance telephone. The distributor then disclosed to him the fact that he had ordered a very small supply of paper and further informed the exchangeman that if he wanted more paper he had to put in an entirely new order with the lithographer. This would have entailed a waste of hundreds of dollars. However, the exchangeman did the next best thing: he had his own one and three sheets printed. But they were not pictorials and that was what he sought.

IT should be the duty of every distributor to furnish the exchangeman with every facility to properly put over a picture. Common sense demands that this be done. Yet there are many who are delinquent. These should lose no time in giving this matter immediate attention.

In the Independent Field

Court Fight Over "I Am the Law" Prevents Showing of that Feature in Two Cities

Joe Plunkett in New York and Pittsburgh Manager Change Bills; James Oliver Curwood Files Suit

James Oliver Curwood, the author, this week instituted suit for damages against the producers and distributors of "I Am the Law," claiming infringement on his story, "The Valley of Silent Men." The hearing on the application of International Film Service seeking to enjoin the producers and distributors of "I Am the Law" from showing that picture on the ground that it is an infringement on their production, "The Valley of Silent Men," was slated for this Friday (June 9) in the United States District Court in New York.

"I Am the Law" was scheduled for its Broadway premier at the Strand Theatre in New York this week, but on Saturday, June 3, representatives of counsel for International Film Service served papers on Managing Director Joe Plunkett and other officials of the Moe Mark interests. Rather than run the risk of being involved in the legal tangle, the management decided to postpone the showing pending settlement of the case. The same procedure was taken in Pittsburgh where "I Am the Law" was to have been shown this week at two houses.

C. C. Burr of Affiliated Distributors, Inc., distributors of "I Am the Law," this week issued a lengthy statement in which he attacked counsel for International. In his statement Mr. Burr preferred a number of charges against the opposition. Nathan Burkan, counsel for International, stated early in the week that he would issue no statements, adding that whatever he has had to say he has "said in the papers that have been filed in the case."

Showmen Enthusiastic Over "Big Stakes" Exploitation Angles

The mine of exploitation values in "Big Stakes," the Metropolitan production which Franklyn E. Backer had screened for several buyers last week has not failed to catch the attention of many showmen, who believe that this picture has many angles which may be worked to get big results at the box-office.

"Big Stakes" is the first of a series of six Westerns in which J. B. Warner is starred. Elinor Fair, former leading woman for Earle Williams and other well-known stars, appears opposite Mr. Warner. Other well-known members of the large cast are Les Bates, Wilamae Carson, Robert Grey and H. S. Karr. The picture is an adaptation of Earl Wayland Bowman's American Magazine story, "High Stakes."

One of the scenes shows the hero and the heavy gambling for life and love with the aid of a pair of the mysterious Mexican "jumping-beans," and this idea will be worked out by many exhibitors in exploiting the picture.

Since the first screening of the picture in New York the week before last, Franklyn E. Backer, of East Coast Productions, and Jack Von Tilzer, his general sales manager, have been kept continuously busy interviewing and closing with buyers.

Oscar A. Lund Latest Director to Join State Rights Field

It was announced this week that another well known picture director has cast his lot with the independents and will begin immediately to produce subjects of a very special nature under his own management. This newest addition to the constantly growing list of old experienced directors who are producing on their own account for the independent field is O. A. C. Lund, one of the very first directors to become prominent in his profession and having to his credit over ninety high class productions, many of which seem destined to become picture classics.

After completing his last contract with William Fox, Oscar Lund spent some time abroad, returning to America several months ago with the intention of forming his own producing company and making a definite type of special productions. His company is now fully organized and financed, and will start work on its first contribution to the independent market at once. Mr. Lund will produce at the Paragon studies in Fort Lee, New Jersey, where the sets for the first subject are now in course of construction. The cast is now being selected and the finishing touches put to the story, which will be told in between five and six reels.

Hirsch Gets Cablegram That Maciste Picture Is Completed

New York—A cablegram received this week by Nathan Hirsch, president of Aywon Pictures Corporation, brought the information that production on the latest Maciste feature which that firm will state right next fall has been completed. The American negative is now on its way to this country. In addition to the Italian feature, Aywon will also offer a series of big productions, chief among which is "White Hell," the Charles Bartlett picture.

Bankruptcy Involves Reelcraft

New York—An involuntary petition in bankruptcy was filed here on Wednesday, June 7, against Reelcraft Pictures Corporation, a producing and distributing company with offices at 220 West 42nd street, on the complaint of three creditors. Nothing in the petition filed disclosed the identity of those connected with the corporation in an official or other capacity, but the complaint alleges the liabilities are $150,000 and the assets $50,000. Judge John C. Knox appointed Max Cedarbaum receiver for the concern, with a bond of $2,500.

New Sawing Lady Expose Film Out

St. Louis (Special).—National Film Publicity Studios, Inc., under the direction of Romaine Fielding, has just completed the production of a one-reel expose of Prof. Lombardi's vaudeville illusion, "Sawing a Woman in Two." The premier took place at the Missouri Theatre, a Famous Players house, in this city last week. It was continued through a second week. Don Fanculli helped make the film. The illusion was performed by the professor and then the expose film exhibited.

Warners Make New Connection

Boston (Special).—According to reliable information obtained here, Warner Brothers, of New York, have affected an arrangement with a number of well-known New England showmen who will shortly establish an exchange here for the distribution of pictures produced by that firm.

Milton Sills Starts Production

San Francisco (Special)—Milton Sills will leave the Lasky Studios in Los Angeles upon the completion of his current starring vehicle to join Graf Productions in San Francisco. According to a statement issued by Graf the first feature will be based on the Caroline Abbott Stanley novel, "A Modern Madonna." Cleo Ridgely has signed with Louis Graf also.

"The Snitching Hour" Soon to Be Released

New York—Announcement was made this week by Herbert L. Steiner, who is producing a series of comedies starring Arthur Housman, that the first production, "The Snitching Hour," that Clark-Cornelius will State right, will soon be ready. The cast includes Gladys Leslie, Nita Naldi, Frank Currier, George Lessey and Mario Carillo.

Sam Zierler Lines Up with Arrow

New York—Announcement was made this week by Arrow Film Corporation that Sam Zierler, of Commonwealth Pictures Corporation, of this city, had acquired control of distribution of a number of Arrow features and specials. Among them are included "A Motion to Adjourn," "Back to Yellow Jacket," "Chain Lightning," "Headin' North" and a series of Eddie Lyons comedies.

In the Independent Field

Dorothy Gish Feature, "The Country Flapper" Acquired by Producers' Security Corporation

Realizing the need next season for big productions with exploitation possibilities and maximum box office value, Ricord Gradwell of Producers Security Corporation this week closed a number of big deals of direct importance to independent exchangemen and exhibitors. Mr. Gradwell has lined up a series of productions that should prove business getters. He, incidently, treated the trade to the first of a series of surprises that he has in store by announcing a Dorothy Gish production, starring that internationally famed artiste in "The Country Flapper." This production has just been completed and includes in its cast Glenn Hunter and other popular players.

"The Country Flapper" is said to be onc of the best pictures produced by Miss Gish. It was produced in New York and concerns with the romance of a country couple. Those who have seen it are emphatic in their commendation that it is the greatest picture of its kind. From what information this writer has received "The Country Flapper" should make history and money for independents for it has a whale of a title—a title that lends itself to all sort of exploitation—a star who compares second to none and a leading man in Glenn Hunter who is seen in a role that will establish him as oe of the best in his line.

F. Richard Jones, who produced "Mickey," "Molly O" and "Cross Roads of New York," and concededly one of the greatest producers of rural productions in the business, directed "The Country Flapper,' while the scenario was furnished by Harry Carr. Others in the cast include Mildred Marsh, Harland Knight, Tommy Douglas, Raymond Hackett and Albert Hackett. The production is in five feet and the wise exchangeman will lose no time in lining up this splendid bet for the coming season.

Producers' Security Corporation has also lined up other product for the 1922-23 season. Second on the list is Syracuse Motion Pictures Company's "The Isle of Doubt," starring Wyndham Standing. Hamilton Smith directed this feature. Sunburst Film Company will also produce for P. S. C., its first release being "Sands of Humanity."

Jack Wells, producer of "Queen of the Turf," has placed the distribution of all his productions in the hands of Producers Security Corporation. Production has been started by Oscar Apfel on the first of the series of pictures he will make in Hollyand with Evelyn Greeley and Carlyle Blackwell. "Mr. Potter of Texas," a Macyn Arbuckle special, based on an Archibald Clavering Gunter story, will be released this month. "The Wolf's Fangs" also is on the June release schedule.

Because of the fact that he had been served with papers in the International Film Service, Inc., vs. the producers of "I Am the Law," Joe Plunkett, managing director of the New York Strand Theatre, postponed indefinitely the showing of that Northwest feature at that house. If the court decides in favor of the sponsors of that picture Mr. Plunkett will go through with his contract to show it on Broadway.

"Determination," the Lee-Bradford special, in spite of the hot weather seems to be cleaning up, thanks to the wide exploitation that it is being given. Last week, in spite of stiff opposition and hot weather in Providence, R. I., "Determination" managed to establish a new hot weather record at the Victory Theatre there. The personal appearance of Gene Burnell was played up and helped on the draw.

C. D. Buss, the live manager of the Strand, Easton, Pa., played to the biggest summer business his house has ever enjoyed during the run of "Determination," week of May 29. Irene Tams, star of the picture, made personal appearances. Students from Lafayette College attended in large groups and presented Miss Tams with a beautiful horseshoe floral piece. On Decoration Day Miss Tams was the guest of Mayor Col. Horn. Tom Bible, exploitation man for Royal Pictures, Philadelphia, did splendid work in putting this picture over in Easton.

"Better picture than I expected," was Manager R. J. Relf's comment on Arrow's "Ten Nights in a Barroom," which played to acceptable business at his Star Theatre in Decorah, Iowa, during a deluge.

The personal appearance of Vera Gordon in conjunction with the showing of Warner Brothers' "Your Best Friend," helped the draw considerably at Saxe's Strand in Milwaukee.

A clever local school prologue, well played up on the billboards and in newspaper ads, successfully helped put over Warner's "School Days" at the Liberty Theatre in Seattle, Wash.

Despite the fact that Johnny Hines was only little known in that territory, his first feature, "Burn 'Em Up Barnes," played to a big business at the Oasis Theatre, Ajo, Arizona.

"Out of the Dust" cleaned up for Manager W.H. Olsen at the Floto Pla Theatre, Watertown, South Dakota.

"I Am the Law," the Edwin Carewe production, did an acceptable business at Gordon's Olympia Theatre in Boston last week.

HIP, HIP—ALLAH!—BUT WHY THE DECEPTION? This is not an acrobatic team from Gus Sun's time. Nor is it a fashion revue, 'Nuff suspense. Let us present the great Warner Trio—Jack, Sam and Abe. Photograph taken on Coast

Independents Seeking Stories that Will Make Exploitable Features; Coast Studio News

LOS ANGELES — (Special) — Realizing that exhibitors are clamoring for big and exploitable pictures for next season, independent producers here are straining every effort to obtain stories that will enable them to fill these wants. Right now seven independent units are in action on the coast and it is expected that that unit will be doubled before August.

Harry Rapf has completed the first Wesley Barry feature, "From Rags to Riches," for Warner Brothers. It is expected that this picture will be edited and titled within the next ten days and then shipped to New York.

Sam Warner has completed production on what was to bave been a serial, entitled "The Dangerous Adventure." However, this picture will be released in the fall as a big animal feature. Sam Warner is now in New York with a print of the picture.

Mission Film Corporation is busily engaged filming "Ninety and Nine." The picture is being made on the Melone ranch in the Nape Valley, near San Francisco.

Jack Hoxie is to start production on another western feature within the next two weeks.

Louis Auerbach of Export & Import Film Company is still here, discussing fall plans with Col. William R. Selig.

Louise Lorraine has signed with Metropolitan Productions, Inc., for a leading role in "Flaming Hearts."

George Ritcher has joined O'Conor Productions as chief cinematographer. He is working on the Billy Franey comedies of two reels.

Gus Schumacher, general manager of O'Conor Productions, Inc., has secured a long lease on the Caswell studios.

The fifth Billy Franey State rights comedy is now being made. Sales Manager F. E. Samuels is now in New York making arrangements for the distribution of the series of comedies.

Just what the next B. F. Zeidman-Bernie Fineman-Edwin Carewe production will be has not been determined. This trio has several scripts under consideration, but with litigation over "I Am the Law" nothing definite has been made.

"Deserted At the Altar," which Phil Goldstone is producing, is expected to be completed within two weeks.

Production on "The Wheel of Fortune," starring Grace Darmond, at the Fine Arts studio is now in its third week. Capt. L. T. Peacock is directing.

"The Freshie" is the title of the next "Big Boy" Williams now being produced at the Frederick Herbst studios. W. H. Curran is directing and H. J. Howard photographing.

"Torchy's Nut Sunday" Ready

"Torchy's Nut Sunday," which is in its final stages of completion, and starring Johnny Hines, has been the means of great elation at the Burr studio. So well pleased is the studio staff with the latest of the Torchy two reelers, that they are exerting their utmost energies towards rounding out what in their estimation is the best of the Torchy comedies to date.

Many Territories Reported Sold on North's "Curse of Drink"

Six prominent exchangemen visited the office of Weber & North last week to look at the five-star State-right special, "The Curse of Drink," with a view to buying territorial rights. More than twice that number of local distributors were expected this week. A good number of territories were sold. Announcement of these will shortly be made.

The high spots of "The Curse of Drink" are a poor-rich romance between a stenographer and millionaire's son, tickling rural comedy, family sentiment, and a zig-zag runaway-train episode that comes at the finish and smoothes out the threads of the story.

The five-star cast is the main talking-point of the picture. Harry T. Morey, George Fawcett, Edmund Breese, Marguerite Clayton and Miriam Batista form the stellar line-up that few big pictures can equal.

Foreign Sale

Export & Import Film Company this week announced the sale of "The Jungle Goddess," the Selig serial, for Argentine, Uruguay, Paraguay, Chili, Peru and Bolivia.

In the Independent Field

Daniel Carson Goodman's Equity Feature, "What's Wrong With the Women" Is Ready

Production on "What's Wrong With the Women," the Daniel Carson Goodman special which Equity Pictures Corporation will State right in the fall, was completed at the Biograph studio in New York this week. Daniel Carson Goodman Productions, Inc., of which D. C. Goodman is president, and Joseph Schnitzer, secretary-treasurer, will make a series of productions for Equity release. "What's Wrong with the Women" includes an all-star cast of popular players, including Wilton Lackey, Barbara Castleton, Rod L. Rogue, Huntley Gordon, Julia Swayne Gordon, Montague Love, Hedda Hopper, Constance Bennett, Paul McAllister and Mrs. Oscar Hammerstein.

Dr. Goodman completed his picture on schedule time, allowing ample opportunity to cut and edit the production, and permitting Equity sufficient time to start the big advertising and exploitation campaign with which it is intended to back this picture.

"What's Wrong With the Women" will be Equity's biggest fall release. For a long time enjoying the prestige of being among the leaders in the independent field, Equity has established a reputation for consistently issuing a high class and successful grade of independent pictures, and in selecting this latest Goodman production as its big fall special, it expects to fully live up to its previous record.

Daniel Carson Goodman has been recognized as one of the leading independent producers. Some of his previous successes were "The Battle of the Sexes" and "Thoughtless Women." He is the author as well as the producer of "What's Wrong With the Women," which is built upon a timely theme certain to create audience interest, states Equity.

Between You and Me

HARRY CHARNAS, of Cleveland, apparently aims at wresting the laurels now worn by Flo Ziegfeld. Some time ago Mr. Charnas advised a friend, Miss Mary Jane Sanderson, of Johnstown, Pa., who had won a beauty contest at home, to call on Sam Warner at the Warner studios in Los Angeles, while she was visiting the film colonoy. She did. Sam invited her to pose for a 100-foot test picture, which, he believed, would aid her in obtaining a position in the movies. The girl had never posed before. Neither had she ever did any acting. She was told to smile. She did. Then to frown, she did. In fact, she went through all the emotions so necessary for a star to realistically portray. Sam had intended giving the girl the film as a present, but when it was shown he was so agrecably surprised by the splendid showing of the young beauty that he didn't allow the print to leave his office. Nor the girl, either, for he lost no time in signing her for a period of three years. This writer viewed the test pictures last week and the girl is indeed promising. She is extremely beautiful and knows how to act. She is a picture of the late beloved Olive Thomas.

They say that Clara Kimball Young's first picture for Sam Zierler, which Metro will release, constitutes the best feature she has ever made. Sam brought a print of the picture back with him from the coast a couple of weeks ago. The picture is a ten-reeler. It had been intended cutting it down to seven reels, but after viewing, the critics were so pleased that they recommended releasing the production in its entirety. Harry Garson, who produced the picture, is in New York, applying the finishing touches to the picture. Miss Young's second production, it is reported, will be "Enter Madame."

A group of film men one day last week were looking on as William Courtleigh made love to Marion Coakley in "The Drums of Jeopardy" at the Gaiety Theatre, New York. The hero, a person of 52 years, succeeded in getting the heroine, a girl of 18, to say "yes" to the time-worn question. And when it was all over Dave Warner, who runs an exchange in Detroit, leaned over and told a friend: "There's a boy who would make a fine film salesman; he could sell 'Uncle Tom's Cabin' and convince you that he's sold you 'Way Down East East.'"

Judging from the titles of pictures announced for release next fall, the 1922-23 will rejuvenate many a film fan. The market will be swamped with old titles that will revive fond memories. Here's hoping they'll revive box office receipts of by-gone years.

A New York newspaper is playing up the Ward mystery as "The Great Ward Mystery." And we thought that all the title writers were in the film business.

"After Six Days" will be given a pre-release showing at Woods' Theatre on the Boardwalk, Atlantic City, N. J., beginning June 17. This is the production Weiss Brothers will release next Fall and deals with the Old Testament. Bert Ennis, the Weiss publicity and exploitation director, will be in charge.

Lou Berman, of Independent Film Corporation of Philadelphia and Washington, came to New York this week for a series of conferences with Warner Brothers, whose product he handles in those territories.

Eddie Silton, of Silton Film Distributors, Inc., of Chicago, will supervise a series of personal appearances by George Behan in that territory.

Mary Cohn has joined the sales force of Silton Films Distributors, Inc., of Chicago. She is a newcomer in that territory.

Julius Singer, eastern manager of Pacific Films Company, returned to New York from Chicago this week. Pacific will open an exchange in that city in August.

Ralph B. Bradford has resigned as sales manager of Celebrated Players Film Corporation of Chicago. His plans for the future are unknown at this time.

Al Silverman has recovered from his recent illness, and according to word from our Chicago office has joined the Reelcraft sales force there.

S. Barrett McCormack's production, "False Fronts," being released by American Releasing Corporation, is playing the Cameo Theatre in New York this week.

William Skirboll, who operates a money-making exchange in Cleveland, is planning a tour of the Orient. He expects to leave Cleveland for California late this month. After a visit to Los Angeles he will go to San Francisco from where he will sail for the Orient.

E. O. Van Pelt, representing Sacred Films, Inc., of Burbank, Cal., was in Philadelphia this week where he cooperated with Tony Luchese of De Luxe Pictures, Inc., in getting a number of healthy exhibition contracts.

Supreme Pictures Exchange, of Omaha, Neb., has inaugurated a novelty in the way of getting bookings on "Why Girls Leave Home," "School Days," "Ashamed of Parents," and other pictures, by offering to help the exhibitors put over the pictures free of charge. This is a summer offer only.

Pioneer Exchange, of Omaha, has acquired the Nebraska distribution rights to a Rudolph Valentino picture, "Stolen Moments."

Al Kahn, of Omaha and Kansas City, already is starting to cash in on Weiss Brothers' special two-reel novelty "Expose of Sawing a Lady in Half."

Federated Film Exchange and Supreme Pictures Company, of Omaha, moved into their new quarters in the Film Building in that city this week.

Audrey Munson, star of Equity's "Heedless Moths," attempted to commit suicide by poisoning, according to the police of Syracuse, N. Y., where she lives. She is expected to recover. Despondency is said to have prompted her to attempt to take her own life.

During David Horsley's stay in Pittsburgh, H. C. Simerl Company purchased Western Pennsylvania and West Virginia rights to the George Ovay one-reel comedies.

Eddie Sherwood is no longer manager of the Independent Film Exchange of Washington, D. C.

Sydney Samson, manager of the Grand & Warner Exchange, of Buffalo, has been elected president of the Buffalo Film Board of Trade, succeeding Allan S. Moritz. Fred M. Zimmerman, of the Nu-Art Pictures Exchange there, has been elected vice-president of the same organization. Bob Murphy, of Pioneer, was elected treasurer. A banquet in honor of the officers was given this Friday night.

Barney Fegan, formerly manager of Independent Film Company, of St. Louis, is now with Eureka Film Exchange there, supervising the distribution of a new picture dealing with the expose of "Sawing a Woman in Two."

Lem Stewart, exploitation director for Southern Enterprises, Inc., is this week in Dallas, Tex., during special exploitation on some big pictures.

Arthur C. Bromberg, of Bromberg Exchanges, of Atlanta and Charlotte, N. C., is planning a further expansion of his enterprises in the South this Fall. He is planning a three-week trip to New York later in the summer when he will seek product for the coming season.

Lew Andrews, of the Atlanta Exchange of Consolidated Film Corporation, is in the hospital in that city, suffering from appendicitis.

William Oldknow, until recently general manager of the Consolidated Film and Supply Company Exchange, Atlanta, Ga., and his wife, sail on June 17 for Europe, where they will remain until late in the summer.

R. D. Craver, of First National of the southeast territory, this week announced the purchase of the following production: Lester Cuneo Westerns, the Jack Hoxie and Dick Hatton series, David Butler and Irving Cummings features. J. F. Worsley will head a special department that will look after the distribution of State rights pictures.

J. A. Conant, formerly special representative for Arrow Film Corporation, has resigned that position, according to word from Seattle, and will go into business for himself in New York.

The Masterpiece Film Co., Philadelphia, has secured "The Curse of Drink," and Eddie Polo in "Capt. Kidd" for that territory, which will be released in the Fall.

Ahott Oliver, of the United Theatre equipment Corporation, Philadelphia, has perfected his radio receiving station at the expense of turning Mr. Bloomfield's hair purple. Mr. Aliver will dye all the customers hair free.

G. H. Christoffer, formerly with Select in Denver, has been appointed special representative for Arrow Film Corporation, traveling out of the Seattle office. Mr. Christoffer is well known throughout the northweat. He reports a slight improvement in conditions throughout the territory.

Miss Mary Rosinko, personal secretary to J. T. Sheffield, secretary-manager of Greater Features, Inc., in Seattle, who has been with the firm for four years, has been advanced to the position of auditor. Miss Susan Rosinko, her sister, also three years with Greater Features, Inc., will take her place at the secretary's desk.

George Roy, who has the Northwest territory for "That Something," is in Seattle for the commencement exercises of his son, who graduates from a local high school next week. "That Something" is taken from a book of the same name, written by W. W. Woodbridge, of Tacoma, and dedicated to the National Rotary Clubs of the World. It is an educational film and has been shown by Mr. Roy at the Portland Auditorium, and thirty-seven schools in that city, and in forty schools in Seattle. Mr. Roy received a letter of hearty endorsement and approval of the six-reel special from Mayor Baker, of Portland.

Lawlor Finishes Jackson Detective

Producing Directors Hoey Lawler has completed the first of a series of "Joe Jackson, Detective," stories written by Irving J. Lewis. The pictures are one reel long. Negotiations for distribution are now underway.

ROSEMARY THEBY
BABY JOSEPHINE ADAIR
ALICE LAKE
CHARLES E. BLANEY'S
Great Broadway Success
MORE TO BE PITIED THAN SCORNED
THE BIG BOX OFFICE PICTURE OF THE YEAR
Directed by Edward Le Saint
WATCH FOR RELEASE
C. B. C. FILM SALES CORP.
1600 Broadway New York
J. FRANK GLENDON
GORDON GRIFFITH
PHILO McCOLLOUGH
PAUSE

In the Independent Field

Whitman Bennett to Make Four Betty Blythe Features for S. R. Distribution

Whitman Bennett, one of the leading producers in the business, this week announced that he will distribute a series of features starring Betty Blythe in the state rights market. The series will embrace four productions which are to be financed by the B. B. Productions, Inc. The first feature, "How Women Love," is now in the course of production with Kenneth Webb in charge of the direction. The second feature will be "The Idol of the Rich."

Production on the seventh episode of the "Cap'n Kidd" serial, starring Eddie Polo, has been completed. It is expected that production on this 15-reel serial will continue through the summer. Eddie Polo is booked to sail for Europe late in the fall.

Daniel Carson Goodman, who last week completed "What's Wrong With the Women?" a feature that Equity will State right this fall, is preparing for production on the second picture. The story was written by Dr. Goodman, who is carefully guarding the title.

Sam Warner, one of the Warner Brothers' producers on the Coast, who arrived in New York last week, expects to remain in the East indefinitely. There is an unconfirmed rumor in circulation to the effect that Sam will make several pictures for Warner distribution in the East late this summer and fall.

Theda Bara, it is practically certain, will be starred in a series of pictures that her husband-director, Charles Brabin, will direct. Already the two have a story under consideration. Production, however, is not expected to start until late in the year.

Edgar Selden, who will next week start shooting on the first Madge Evans feature, "On the Banks of the Wabash," will make three pictures annually. He has several deals with national distributors pending, but to the writer he announced this week that he will not make up his mind on which one to take until late in July.

Edwin Carewe, producer of "I Am the Law," is working on the script for his second picture, which he will produce on the Coast. Definite action has been postponed pending the outcome of the International Film Service controversy over "I Am the Law."

John Lowell-Russell, star and prodncer of Arrow's "Ten Nights in a Barroom," after making a series of personal appearances throughout the country, has returned to his home in Gloversville, N. Y. He will start production on his second feature for the Arrow program late in the summer. He will be starred in the picture.

News that Whitman Bennett would make a series of State rights pictures with Betty Blythe was received with much enthusiasm in film circles in New York. Mr. Bennett is one of the most popular producers in the East, and with Kenneth Webb directing some promising pictures are expected.

The exteriors on the fourth Pine Tree Pictures Corporation-James Oliver Curwood production, "Jacqueline," have been taken in Maine, according to Director Dell Henderson. The interiors will be taken in Fort Lee, N. J.

Most of the stars and directors in and about New York this week attended the first snnual movie carnival at Starlight Park, in the Bronx, New York City. The carnival was held under the auspices of A. D. V. Storey.

"Lover's Lane" will be produced by Warner Brothers, according to an announcement made this week. This production will be made in the East with Caroline Duffy assuming an important role. The picture rights to the story were purchased from the Shuberts this week.

Word was received this week that the Oscar Apfel-Evelyn Greeley contingent which recently sailed for Holland to make a series of pictures for American distribution, had left London for Haarlem, Holland, and would start actual production late in June. Producers Corporation will State right the pictures.

Work on the second Johnny Hines feature, "Go Get 'Em Gallagher," started this week at the Glendale studios, which C. C. Burr of Affiliated Distributors, Inc., and Master Films, Inc., recently acquired for a long period. The picture will be released in the fall. The other Hines picture will be "Little Johnny Jones."

Italian Producing Firm Back of Plan to Establish Chain of Houses to Show Pictures in United States

A group of wealthy Italian business men are endeavoring to organize a circuit of motion picture theatres for the exhibition of Italian productions. The backers of this movement are substantial business men and in a position to successfully effect such an international arrangement, for the circuit would extend into Canada. Interested in the project are several producing concerns of Rome and Turin, Italy.

Representatives of these companies are now in this country and conferring with the backers of the prospective circuit, which will embrace the following cities: New York, Boston, Hartford, Springfield, New Haven, Providence, Buffalo, Rochester, Philadelphia, Scranton, Wilkes-Barre, Baltimore, Pittsburgh, Cleveland, Cincinnati, Dayton, Columbus, Indianapolis, Kansas City, St. Louis, Omaha, Chicago, Milwaukee, Minneapolis, Duluth, Des Moines, Seattle, Tacoma, Portland, Detroit, Denver, Los Angeles, San Francisco, Oakland, Salt Lake City, Vancouver, Winnipeg, Montreal, Toronto and others.

Al Christie is making many friends abroad. According to a statement he gave in London recently his company is planning producing comedies in England.

Violet Hopson, Stewart Rome and Cameron are featured in "Kissing Cup's Race." The racing scene in this production was taken during the running of the Derby at Epsom.

Peggy Hyland has been engaged by the Pioneer Film Agency in London to mske a series of two-reel comedies.

Walter Blakely will make a series of pictures abroad dealing with the "Sons of Democracy." This feature, it is said, will deal with the life of Abraham Lincoln.

"When Greek Meets Greek" [illegible] Viola Hopson, is receiving unusually commendable notices in Great Britain. It is a Walter West production and said to be particularly adapted for American exhibition.

A cablegram from Lou Baum, of Equity Pictures Corporation, denoted that he is in Berlin this month. Lou is said to have negotiated sn important deal, the detalls of which will be announced on his return to the States.

Racing pictures seem to be the fad in England, for this week another such production made its appesrance in the form of "Stable Companions," the first picture released by British Super Films, Ltd.

Oscar Wilde's "Lord Arthur Savile's Crime," starring Cecil Mannering, Olive Sloane, Andre Nox and Cecil Morton York, was released this week in England. W. & F. Film Service, Ltd., is handling the distribution.

Constance Binney will make two features for Ideal Films, Ltd., of London, according to a report from the British metropolis.

John J. Hayes, of Pacific Films, Inc., is expected to make an arrangement with Henry R. Smith, of Smith's Film Sales, Ltd., whereby that firm will release Pacific pictures in Great Britain as well as supervision distribution on the continent.

Films De France, Ltd., has been formed in London. Denis Ricaud is the head, with A. E. Willder, of London, acting as his assistsnt. "The Agony of the Eagle" is the first feature that firm will handle.

B. A. T. Films, the British-Austrian Tyrol Productions, have completed "The Valley of Ngumba." They are now making "The White Desert." J. A. Wainwright is making this wild animal series in conjunction with Carl Hagenbeck, of Hamburg, Germany.

The Landlicht A. G., Ltd., has formed a releasing organization in Germany along the lines of First National.

National Films has increased its capitslization from 20,000,000 to 40,000,000 marks. Carl Bratz was elected a director at the last meeting.

German producers sre busy these days trying to effect a mutually benefitting distributing and producing arrangement with Russian business men.

Through an arrangement with Weiss Brothers, Luna Park, New York's famous summer resort, will present a Tarzan animal show during the entire season.

"After Six Days" to Have Prerelease

It was announced this week that Weiss Brothers' Artclass Pictures Corporation will present their biblical spectacle, "After Six Days," at an out-of-town theatre during the early part of July. The production will be released in 12 reels and in its present form presents the various episodes of the old testament from Adam and Eve up to and including the Songs of Solomon. The finished work version is the work of Katheryn Stuart and Jack Holbrook, under the supervision of Adolph Weiss.

Vera Gordon will make another feature for Warner Brothersthis year. This picturewill be made iu New York late in the Fall.

Screenart Pictures Exchange, of Boston, has acquired the New England rights to the Lee-Bradford production, "Determination."

H. Simeral, of Pittsburgh, this week closed with C. B. C. Film Sales Corporation for the Western Pennsylvania and West Virginia rights to the Carnival comedy series.

"The Secret Passage" is the title of the seventh episode of the "Cap'n Kidd" serial, starring Eddie Polo, and which Star Serial Sales Corporation is State righting.

J. L. Friedman, of Celebrated Players Film Corporation of Chicago, in reporting to C. B. C. Film Sales Corporation this week stated that the Sunrise Comedies are going big in that series.

For the first time in the history of the Majestic Theatre, Louisville, Ky., a short subject was featured in the lights there last week. This unique honor fell to "Game Birds," a Hallroom comedy, which Standard Film Service is handling in that territory.

Ernest Hilliard will play the heavy role in "Love's Old Sweet Song," the Oscar A. C. Lund feature that is being produced at the Paragon studios in Fort Lee, N. J. Hillisrd is well known on the stage and screen.

General Manager Clifford S. Elfelt, of Metropolitan Productions, Inc., announced this week that he will soon have an all-star company under wsy in addition to the present unit which is making five-reelers starring James B. Warner. Carl P. Winther is production manager for this firm.

"Give Him Air" is the latest Bobby Dunn comedy announced this week by W. E. Shallenberger, of Arrow Film Corporation.

"The Splendid Lie," starring Grace Davison, has been booked into the Aldene Theatre, Philadelphia, for the week of June 12, according to word sent to Arrow Film Corporation this week by Tony Luchese of De Luxe Film Corporation, of Philsdelphia.

Robert W. Priest has acquired a sensational animal picture made in the heart of the jungle by Harry K. Eustace, the famous African sportsman. The feature, which has created considersble talk in the trade, will be shown at one of the Broadway houses shortly.

Dave Warner, of Warner's Exchange, Detroit, visited New York last week. Mr. Warner is enthusiastic over the Warner product for the coming year. Dave adding that business with him was never better.

B. S. Moss and Loew circuits in the metropolitan circuit have booked M. J. Burnside's "Yankee Doodle Jr." for showings at their houses in New York and vicinity.

See Page 616 for A. B. C. Audit

In the Independent Field

Arrow Will Concentrate on Short Subjects; Exchanges, Ignoring Summer, Plan for Fall

Arrow Film Corporation announced this week that it will launch a national sales campaign concentrating on short subject. Special inducements will be offered exchangemen to elaborately exploit the Arrow short subjects, which include the Eddie Lyons series of two-reel comedies, 14 two-reel Broadway comedies, 12 two-reel Speed comedies, 14 two-reel Mirthquake comedies, five two-reel Cruelywed comedies, 18 two-reel Spotlight comedies, eight two-reel "XLNT" comedies, five two-reel Muriel Ostriche comedies, Hank Mann two-heelers, 23 one-reel sport subjects produced by Jack Eaton and edited by Grantland Rice, and the serials, "Thunderbolt Jack," "The Blue Fox" and "Nan of the North."

YE TERRORS OF SPIRITUALISTIC RADIO! What's ailing our good friends—Dorothy Gish and Glen Hunter in "The Country Flapper," that Producers Security Corporation will State Right. This is a Dorothy Gish Production

Williams Is Honored in Dallas, Texas

"Big Boy" Williams, star of "Blaze Away" and "The Trail of Hate," produced by Frederick Herbst Productions and released by Di Lorenzo, Inc., enjoyed a big time in Dallas last week as the guest of the Dallas Chamber of Commerce and L. T. Pellerin, of the R. D. Lewis Film Corporation.

"Big Boy" appeared at the Old Mill Theatre, Dallas, in conjunction with the showing of his latest production. Williams is a native son and the Chamber of Commerce to show its appreciation of his film success, tendered him a luncheon which was attended by several hundred guests from out of town.

Eltabran Buys Selig Serial

Export & Import Film Company, Inc., world distributors of the Selig product have just closed a contract which disposes of the entire Southern rights of "The Jungle Goddess," to the Eltabran Film Company, of which Thomas Brannon is president.

Mr. Brannon's company has offices in Atlanta and Charlotte and will distribute the fifteen episode serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee.

C. B. C. Makes Two Sales

"Dangerous Love," the five reel Western feature which C. B. C. Film Sales Corporation is distributing was sold by that company this week for South America. The sale for the South American countries was made to Export and Import, which will, by the terms of the contract with C. B. C. release "Dangerous Love" in Argentine, Paraguay and Chile.

Clark-Cornelius Will Release Films On Franchise Basis

"The world franchise has been thrown around so loosely," said S. J. Rollo, general manager of the Clark-Cornelius Corporation, "that it has practically lost its meaning entirely and is looked upon by many state right exchanges as a trick way of disposing of pictures to them by the distributors.

"While there has been a general cry of poor business for the past few months, we have experienced very little difficulty of disposing of our product, both features and short subjects, numbering approximately fifty productions.

"So that the exchangeman might have the chance of exploiting our productions and in order to place him on an equal footing with the program releases, we felt it was up to us to meet them half-way. If we took all of their available money the exploitation would necessarily suffer. Under our plan of a deposit and time payment arrangements over a convenient period with reliable exchanges we have not only made quick sales, but have placed the exchangeman in a position where he had a number of pictures for immediate release and also enough money left in his treasury to exploit these pictures so as to get the maximum results with them.

"Many of the buyers remarked that it was the first real franchise proposition that had ever been presented to them. It gave them the opportunity of offering the exhibitor a definite number of pictures and permitted them to pay for them while they were earning."

Abramson Starts Production On His Latest Feature

Ivan Abramson, president of the Graphic Film Corporation, and his staff of players and cameramen went into production this week on the latest Graphic release to be known as "Wild Youth." The picture practically in its entirety will be taken at the Talmadge studios in New York City and other interior and exterior scenes taken in Greenwich Village.

Abramson has already contracted for the services of Mary Anderson, Harry Morey, Julia Swayne Gordon, Thurston Hall, Joseph Striker, Harry Southard and Bobby Connelly for the feature roles in this "flapper" picture. Abramson will probably announce this week the addition of another prominent actress for one of the leading parts in "Wild Youth."

Harry Kolker Will Produce New Madge Kennedy Feature

Henry Kolker is directing Madge Kennedy in her new series of six special productions, the first two of which are to be "Dorothy Vernon of Haddon Hall" and an adaptation of the John Golden stage success, "Dear Me."

Several well-known screen players were added this week to the all-star cast of the first Madge Kennedy production. Monte Blue, Vincent Coleman, Dore Davidson and Emily Fitzroy had been cast last week. Those added are Pedro De Cordoba, Fuller Mellish, William H. Tooker, Charles Kent, Winifred Harris, Charles Eldridge and Charles Moore.

Just as soon as the present picture is completed, filming will be commenced on "Dorothy Vernon of Haddon Hall." Rufus Steele has already adapted the story for the screen.

Burr Announces Firms Releasing "I Am The Law"

Because of the addition of the Major Film Company of Boston and Bobby North of the Apollo Exchanges, Inc., of New York, to the list of State right buyers of the Edwin Carewe independent special, "I Am the Law," C. C. Burr, president of Affiliated Distributors, Inc., has announced the following distributors who are handling the picture in the territories already sold:

Joe Skirboll, of Associated First National Pictures, Pittsburgh, in Western Pennsylvania and West Virginia; J. F. Cubberly, of Associated First National Pictures, Minneapolis, in Minnesota, North and South Dakota; Floyd Brown of H. Leiber Co., Associated First National Pictures, Indianapolis, in Indiana; William Skirboll of Skirboll Gold Seal Productions, Cleveland, in the states of Ohio and Kentucky; M. A. Klausner, of the Mountain States Film Attractions, of Denver, through the whole Northwest, including Denver and Seattle territories; Louis Hyman, of the All Star Features Co., San Francisco, in the entire state of California and Nevada.

Louis Bache, of Associated First National Pictures, Washington, D. C., in the District of Columbia, Maryland and Virginia; Robert Lynch, of Metro Pictures, Philadelphia, in Eastern Pennsylvania and Southern New Jersey; William Aechtler and E. J. Farrell, of the Major Film Co., Boston, through the New England states; Bobby North of the Apollo Exchanges, Inc., 1600 Broadway, New York, the state of New York south of and including Westchester County, and Northern New Jersey, including Trenton. In the foreign market the picture is being distributed to Warner Brothers, with Gus Schlessinger, manager of the foreign department, in charge.

"Your Best Friend" Is Scoring Big

The success that followed in the wake of the Warner Brothers' attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, during its two week run at the Broadway-Strand, Detroit, is said to have caused many first run theatres throughout the country to book the feature.

One of the significant features attributed to the success of the attraction is declared to be Miss Gordon's personal appearance tour, following her year and a half of vaudeville bookings. First run theatres are said to be considering nothing less than a two weeks' engagement in conjunction with the appearance of Miss Gordon.

In the Independent Field

C. B. C. Planning Elaborate Campaign on "More to Be Pitied Than Scorned"

All the forces of the C. B. C. Film Sales Corporation are being concentrated on the planning and preparation of a big exploitation campaign to accompany the release of "More to be Pitied Than Scorned," the feature based on the Charles E. Blaney melodrama, and the first of a series C. B. C. has announced for distribution.

Work on the exploitation for this feature is already under way, that office announced, under the direction of Joe Brandt, who has been responsible for putting over many big features, and who is president of C. B. C.

Something new is being planned in the way of paper, and a special corps of artists has already been lined up and is at work submitting sketches, ideas, color schemes, and suggestions for this purpose. It is the intention of the C. B. C. officials that there shall be nothing haphazard in the exploitation of "More to be Pitied Than Scorned" and that nothing shall be overlooked to make the campaign one of the biggest independent features of the coming season.

Plans of the new corporation call for no less than three producing units, which will stage 20 two-reel semi-Western pictures, 12 five-reelers, based on famous novels and stage successes, and 52 one-reel comedies, in which Charles Fang, Chinese comedian, will be the featured comedian.

The first producing unit which will stage two-reel subjects, will begin work next Monday at the Plattsburgh, N. Y., studio. Judith Jordan will be starred. Ollie Leach, who recently photographed "In Old Kentucky," will be the cameraman.

Louis L. Mayer is vice president. Lee K. Mayer is secretary. Other officials of the company are William Briberman and Lafe Cohen.

Two Territories on Polo Serial

Territorial sales were closed this week on two more important territories for the serial "Cap'n Kidd" which Eddie Polo is making as his first independent serial.

The first of these was to Fontenelle Feature Films of Omaha, which took over rights to the entire Iowa and Nebraska territory. Another important sale was that made to Fine Arts Picture Corporation of St. Louis, whereby that company will release the serial in the Eastern Missouri and Southern Illinois territory.

Hallrooms to Be Made Four Weeks Ahead

Four Hallroom Boys' Comedies absolutely complete, titled, cartooned, ready in every detail for exhibitor showing before any of them on the new series are released—and four always ready in advance of release schedule, is the announcement forthcoming this week from Harry Cohn, producer of these popular two-reel laugh-makers.

It is the intention of Mr. Cohn and his production staff to keep this far ahead of release throughout the making of the entire series because only by giving themselves that much headway can they, he believes, make the best possible product.

Lustre Photoplays Inc. Is Organized

A new motion picture firm—Lustre Photoplays, Inc., of which J. W. Foster is president, and Robert Carson, director general—has been formed in New York.

Loaned to Rapf

Myron Selznick has loaned Niles Welch to Harry Rapf for one of the principal roles in the screen version of "Rags to Riches," which is to be produced on the West Coast with Wesley Barry.

Sam Warner, From Coast, Optimistic Concerning Future

Sam Warner, of the Warner Brothers organization, arrived East last week from the coast studios and reported increased production activities in Los Angeles. It is Mr. Warner's opinion that the coming season will be the biggest in the history of the film industry. Mr. Warner also declared that the forthcoming Harry Rapf production, "Rags to Riches," featuring Wesley Barry, is rapidly nearing completion under the direction of Wallace Worsley.

The cast in support of the freckled-youngster includes Niles Welch and Ruth Renich, both of whom play the romance leads, and Russell Simpson and Mrs. Minna Ferry Redman, in the character roles. Jim Chapin is assisting Mr. Worsley in the direction.

"The West Coast studios are humming with activity," said Mr. Warner, "and without exaggeration I can say that the coming season will be the biggest in the history of the industry, from a production standpoint. Practically every studio is working at full speed, and this increased activity augurs well for the stability of the business."

Eddie Polo Has Busy Week Making "Cap'n Kidd" Thrills

Two big special features, one necessitating the building of one of the biggest "sets" laid out for a picture of this kind, and the other a thrill, were staged this week for scenes for forthcoming chapters of "Cap'n Kidd"—the series in which Eddie Polo is starring as his first independent serial.

The first of these features was the laying out in Jersey of an entire gypsy camp complete in every detail, with tents, "local color," gypsy caravans, and all the colorful background that provides the fascination of a regular gypsy encampment.

The second big feature staged this week was, according to Polo himself, one of the biggest thrills he has ever made in his entire serial career.

FADING IN AND OUT
With Joe Lee

HOW many remember the Life Photo Film Corporation, one of the early State right firms? Jesse Goldburg, Eddie Raskam and Bernard Lowenthal constituted the company. They produced "The Banker's Daughter," "Northern Lights," "Capt. Swift," "Springtime," and others. Goldburg informed me that with the exception of "Springtime" each of these pictures was completed within ten days and cost $10,000 apiece to make. It is claimed that this was the first firm to hold a trade showing. The showing was held in what is now Loew's American Theatre. The picture shown was "The Banker's Daughter" and the total cost for the showing, including music, etc., was $300.

Remember Paul Rainey's animal pictures? They were a sensation and cleaned up a barrel of money. Bob Priest says history every so often repeats itself and 'tis understood Bob will shortly offer a thrilling set of animal pictures—not the studio sort but the "wild and wooly" kind taken in the jungle by daring cameramen. Anyway, we shall see what we shall see.

A Private War in Boston

In the city noted for its culture and beans, a young "war" has been going on. Two stars in a musical comedy show and four "common chorus girls" in the same troupe have been having a battle royal. Two landed in a hospital. The papers there gave the incident considerable front page publicity, but be thankful for the fact that there are others who have their troubles besides movie stars.

Over in Mrs. Astor's hotel where the Film League of Nations meets regularly a dispute arose as to when "The Fast Mail" was produced as a play. This is the picture that Fox will release in the fall and which I understand is one of the biggest melodramas ever offered on the movie market. It was finally decided that the play was produced in Chicago about twenty-five years ago at the Havlin Theatre by Lincoln Carter, and for years it played in every "water-tank city" and village in the country boasting of an "opry house." And where there was no theatre the play was produced in a hall or church. And now it's coming as a screen feature. It ought to clean up.

She Should Be in Pictures

A musical comedy on Broadway is advertising a young woman with the following name: "Miss Lotta Cheek."

Remember when Andrew J. Cobe formed the Alliance Distributing Company. It released "The Hoosier Schoolmaster," starring Carlyle Blackwell. A "young panic" came along and Cobe failed, but you can't keep a good man down, for Cobe confined his efforts to turning lemon houses into paying propositions. He is now managing director of the Central Theatre, New York, and is on the job 20 hours out of every 24 every day, Sunday included.

"Standing Room Only at Sing Sing"

That's a headline in a New York newspaper. I have a hunch that shortly several hundred theatres will be displaying the same sign in front of their box offices.

Remember when the name, Helen Gardiner, meant big box office receipts? Well, at the Music Box, there is a charming young lady in the ensemble, Helen Gardiner. Yes, daughter of the famous Helen and some say she may be a great star, too. Who can tell?

Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

Economical Floor-Covering for the Medium-Size, High-Class Theatre

What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest rooms, etc. It is made in attractive shades of brown, green and terra cotta.

Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

SATISFACTION GUARANTEED

Important to the theatre-owner is the fact that satisfaction is guaranteed to every user of *Gold-Seal* floor-coverings. The Gold-Seal pledge of satisfaction shown at the right appears on every roll.

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

News of the West Coast

By W. E. KEEFE

Harry Myers, who scored such a noteworthy success in "The Connecticut Yankee in King Arthur's Court," has been selected for the principal comedy role in "Captain Blackbird," which will be the initial production of R. A. Walsh for the Goldwyn organization, produced at the Goldwyn studios. George Siegman, long associated with D. W. Griffith, will also play one of the leading roles. Walsh recently arrived in Los Angeles from New York.

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Jackie Coogan has presented to the Board of Education in Los Angeles, a propaganda film showing the over crowded conditions in the public schools, and made a plea for additional funds and additional school facilities to take care of thousands of children awaiting a chance to obtain an education.

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Richard Walton Tully has started production on "Omar, the Tentmaker," at the Unitod studios with Guy Bates Post in the stellar role. The production will be directed by James Young.

* * *

John P. McCarthy will soon start work on an independent production, the story of which was suggested by Frederic Remington's well-known paintings. James C. M. Whipple will be assistant director.

* * *

Miss R. Marguerite Mansfield, easting director for the Roy H. Klumb productions, has left for New York where she will establish a branch office to handle the distribution of the Klumb organization, including the recently completed feature comedy, "Daddy's Love."

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At the Hal Roach studios, Paul Parrott has started production on a comedy based on life in a laundry, the title of which is "The Tail of a Shirt." Jim Davis is directing.

* * *

Shortly after his return from New York, Larry Seaman started to work on a comedy, the title of which is "Golf." It will be his next Vitagraph release.

* * *

Viola Dana and Billie Dove will soon start work at the Metro studios with Harry Beaumont direeting the former, and Emile Chautard the latter.

* * *

Bert Lytell is scheduled to make at least one more picture for Paramount. This will be a film version of Willard Mack's play, "Kick In," in which Lytell will be eo-starred with Betty Compson.

Mike Rosenberg, of Western Pictures Exploitation, announces the starting of a five-reel Western drama with Dick Hatton playing the stellar role and Clifford P. Saum, long associated with Edgar Lewis, directing.

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J. D. Williams, vice president of Associated First National Pictures, arrived in Los Angeles from New York for several weeks' stay.

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The Mission Film Corporation is producing a screen version of the famous old song, "The Ninety and Nine." The production is being directed by Clarence Geldert and Nigel De Brulier is portraying the role of the Shepard.

* * *

"The Fighting Guide" is the final title selected for William Duncan's recently completed Western picture, produced at the Vitagraph plant.

At the Vitagraph studios, Wallace Ramsay has been cast as leading man for Alice Calhoun in her production, "The Gamin Girl."

"The Woman Who Walked Alone" Another Big Paramount Film

George Melford has put over another big box-office winner in "The Woman Who Walked Alone," with Dorothy Dalton, according to Paramount. The picture is scheduled for release June 11.

A short story by John Colton, "The Cat That Walked Alone," furnished the basis for this screen drama by Will M. Ritchey. It is said to provide practically every essential element of good screen entertainment. With society drama is mingled the rugged outdoor atmosphere of the South African veldt, with heart interest well punctuated with humor as well as pathos.

The picture is said to be a veritable masterpiece in the mechanical technique of production. On the large tract of land, known as the Lasky Ranch, near Hollywood, a street of a South African town was reprodueed. Though there are only a dozen houses, built of corrugated iron and plaster finish, after the native fashion, they are so placed as to give an effect of great length, and are in such perspective relation to the adjacent foothills as to represent perfectly, it is said, the Cape mountains of South Africa.

Milton Sills is Miss Dalton's leading man, and heading the supporting cast is Wanda Hawley. Others who have prominent roles are E. J. Ratcliffe, Mayme Kelso, Mabel Van Buren, John Davidson, Charles Ogle, Maurice "Lefty" Flynn, Harris Gordon, Cecil Holland, John McKinnon, Temple Pigott and Frederick Vroom.

New Producing Company Formed to Make Semi-Western Pictures

A new motion picture firm has just come to light in the person of the Lustre Photoplays, Inc., of which J. W. Foster is the president, and Robert Carson, director general.

The plans of the new corporation call for no less than three producing units, which will stage 20 two-reel semi-Western pictures; 12 five-reelers, based on famous novels and stage successes, and 52 one-reel comedies, in which Charlie Fang, a Chinese comedian and protege of Director Carson, will be the chief luminary.

The first producing unit which will stage the two-reel subjeets, will begin work soon at Plattsburgh, N. Y., where a studio has just been completed for the exclusive use of Lustre Photoplays.

J. W. Foster has been selected as president of the Lustre Photoplays, Inc. Other executives are Robert Carson, first vice president and director general; Louis L. Mayer, second vice president; William Briberman, third vice president; Lafe Cohen, treasurer, and Leo K. Mayer, secretary.

Chaplin Revival at the Strand

The perennial drawing power of Charles Chaplin comedies is evidenced by the success which has met First National's revival of four of his best two-reelers, "A Dog's Life," "Shoulder Arms," "A Day's Pleasure" and "Sunnyside." There is just as keen competition among the exhibitors for these comedies as there was when they were first released, and many showmen have made a practice of exhibiting them at stated intervals.

One of the quartette, "A Dog's Life," is on the program at the New York Strand this week with "Domestic Relations," a Katherine MacDonald attraction.

Forms Company to Make Comic Films

A company known as Laugh-O-Grams Films, Inc., has been organized to make single reel cartoons for national distribution. Its headquarters are at 1127 East Thirty-first street, Kansas City, Mo.

The subject will be modernized fairy tales cartooned by Walt E. Disney. Mr. Disney for the past two years has been making Newman Laugh-O-Grams for the Newman Theatre, Kansas City, and they have been so well received that it was concluded they would make a hit throughout the country if elaborated. This, it is said, has been done, and six productions are now ready for the market.

Scott Pictures

Lester Scott, sales representative of Affiliated Distributors, has been in the South for the past week in the interest of the Edwin Carewe independent special, "I Am the Law." Scott has done some very fine work in the marketing of this production among State right buyers, and has succeeded in disposing of the rights to the picture in a majority of the United States territories.

Goldwyn Players on Isle of Man

A cable from England states that Maurice Tourneur, with the Goldwyn players, headed by Richard Dix and Mae Busch, is now on the Isle of Man filming the exteriors for Sir Hall Caine's world-renowned novel and play, "The Christian."

Compete with the beaches this summer
BOOK The SPORT REVIEWS
Edited by GRANTLAND RICE
Produced by JACK EATON
for Weiss Brothers Artclass Pictures Corp.
ASK GOLDWYN

See Page 616 for A. B. C. Audit

Keeping in Personal Touch

By FRITZ TIDDEN

OLD Kid Jupiter Pluvius got an awful panning Saturday from the Movie League ball tossers. Out of four scheduled games about two and a half innings were played. With First National and Paramount tied for the lead, and Hodkinson and Goldwyn in fine fettle, the boys were all rearing to go and then—the dam—p weather comes along and sets 'em back another week. Even though desperation and discontent prevailed among the players, the Moving Picture League was not without one bright spot of sunshine, and as usual it fell to the lot of the honorary president, Mae Murray, to make the sunshine.

Even though she could not manufacture the genuine article at the various ball parks, she did produce a wonderful imitation of the real thing in the hearts of fifty or more children at the Mae Murray-Sally Joy Brown luncheon held in Miss Murray's studio Saturday afternoon. In anticipation of motoring out to a ball game later the boys and girls were all presented with balls and gloves, and had the weather permitted, would have made a pretty picture of childish happiness by their endeavor to show their gratitude to Miss Murray, their benefactress.

All league games scheduled for last Saturday will be played off on August 12.

STANDING OF THE CLUBS

	Won	Lost	Pct.
First National.	3	1	.750
Paramount	3	1	.750
Goldwyn	2	2	.500
Vitagraph	2	2	.500
Hodkinson	2	2	.500
Metro	2	2	.500
Universal	1	3	.250
Pathe	1	3	.250

* * *

The Moving Picture Baseball League has had a handy schedule of the season's games printed and circulated. If you did not get a copy see the manager of your firm's team about it, or write to W. H. Rockwell, at First National.

* * *

Another romance of the screen has come to light with the announcement of the engagement of Marshall Neilan and Blanche Sweet.

Miss Sweet left Los Angeles this week for New York, where the wedding will take place during June. Neilan recently returned from a trip to Europe. The exact date of the wedding has not been set. The honeymoon will be spent in the East, and the couple will make their home in Hollywood.

* * *

A press dispatch from Paris, Ky., to the Louisville Courier Journal, taking up several inches of front page space, tells of how a young bull on his way to the stockyards decided to investigate what was going on in some Paris stores, and finally entered the Alamo Theatre, attracted by the posters and also the player piano. The audience rushed to the rear exits, no one being injured in the stampede. The operator of the player piano displayed an athletic nimbleness in the way she scrambled to the top of her instrument. Finally the owner of the bull arrived on the scene, and roped the inquisitive critter, who merely appeared to want to know what was going on, and caused no real trouble.

* * *

Luigi Brunacci, of Rome, has arrived in New York and is stopping at the Hotel Netherlands. He has purchased the rights for all the Americas, North, South and Central, to the Italian film "From the Death of H. H. Pope Benedict XV. to the Coronation of H. H. Pope Pius XI."

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"Uncle" Jerry Souders, of Cannelton, Ind., who recently celebrated his 101th birthday, has never seen a moving picture show. He has refused several invitations to attend such a performance, saying he did not believe he would care for motion pictures.

* * *

Louis B. Mayer came in from Los Angeles, spent a week here and Boston and then returned to the coast. An interview with him appears in another part of this issue.

* * *

Sam Warner is in from the coast.

* * *

Harry Charnas, of Cleveland, is visiting this city, putting up at Mrs. Astor's boarding house.

* * *

The big event has occurred. Buster Keaton, the famous comedian, and his wife, who was Natalie Talmadge, announced the birth last week of a baby boy.

The infant was christened Joseph Francis Keaton, Jr., but he is already being called Buster, Jr.

* * *

Speaking of Bull Montana, now seems to be as good time as any to record the fact that the new comedy star sailed last Saturday on the Olympic in the general direction of Europe with Italy as his objective. He is to visit his father and mother in Vorghera.

George Fecke, of Boston, came to town last week.

* * *

And Sam Berman made one of his flying, commuting trips from Philadelphia this week.

* * *

Another visitor of recent date to this city was Bill Mahoney, of Providence.

* * *

A bathing girl thaught she would get vaccinated. She said she wanted it dane where it wouldn't show. The doctor gave her the choice behind an ear ar taking it with a spaan.

* * *

William Fox was recently entertained at a large gathering of British exhibitors at the Hotel Metropole, London. In a speech he expressed keen sympathy with the men in their fight against the 25% turnover entertainment tax. He also donated $10,000 to the fund for fighting the tax.

* * *

Hunt Stromberg came to New York with the print of the first Bull Montana comedy, the initial three-reel production of a series that will be released by Metro.

* * *

Gloria Swanson, star in Paramount pictures, was among the arrivals from Europe June 2 on the Mauretania. Incidentally, she won the distinction of being the last passenger to leave the dock, for it took the customs officials three hours to check her declaration. Miss Swanson, who left five weeks ago with one trunk returned with six, all of them full of Parisian gowns.

"American women are the best dressed women in the world, regardless of the fact that Paris turns out the most beautiful gowns," she said. "Apparently they make them for Americans, for you can find more beautifully dressed women here in one afternoon than you'll find in Paris in a week.

"Every dressmaker's shop in Paris is filled with American women—and men, too, for they seem to enjoy the shopping. And by the way it does my heart good to see lots of American men again. Europeans can't touch them."

A large part of the wardrobe Miss Swanson brought back is for use in her next picture, "The Impossible Mrs. Bellew," which is already in production at the Lasky studio in Hollywood. Gloria left immediately for California.

* * *

All the literary lights of the moving picture colony in Hollywood united to give Clayton Hamilton a farewell dinner June 3. The affair was held in the writers' club. Hamilton completed June 2 a two-year contract as associate editor of the scenario department at the Goldwyn studios. He will take a vacation in Honolulu and after that will devote his entire time to writing.

* * *

Party paliticians will never screen "A Woman af No Importance" as a bid far vaters. They are all important now.

* * *

Frederick James Smith has resigned as managing editor of the Brewster publications to become the managing editor of Photoplay Magazine. He has been five years with the former publications, which include Motion Picture Magazine, Motion Picture Classic and Shadowland.

Smith joined the Brewster forces first as editor of Motion Picture Classic. When Shadowland was started he became its editor and has handled it during its three years of existance, making it a magazine

Photo by Goodwin.

JENNY HASSELQUIST

The Swedish Biograph star, who makes her first American appearance in "In Self-Defense," is a noted Swedish ballet dancer

NOTED INTERNATIONAL TRAVELER SAILS FOR EUROPE

Bull Montana has gone to Italy to see Mr. and Mrs. Montana, his parents

beautiful as well as a thing of literary excellence.

Adele Fletcher succeeds Smith as managing editor of the Brewster publications, and Brewster will himself conduct Shadowland.

* * *

John W. Hicks, Jr., managing director of the Famous-Lasky Film Service, Ltd., of Sydney, accompanied by Mrs. Hicks and John W. Hicks, III, arrived in San Francisco May 30 for a visit of several weeks in this country. Shortly after landing they departed for Sedalia, Missouri, where they will visit with Hicks' parents.

Hicks will come to New York on June 10 to confer with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, concerning distribution plans for Paramount Pictures in Australia during the coming year.

* * *

Victor Shapiro has been appointed in charge of the publicity and exploitation departments of Pathe.

* * *

Rex Ingram is coming East in a month, to make his next picture, "Toilers of the Sea," in Maine.

* * *

Charlie Giegerich has returned from a trip through the Middle West in the interests of the Whitman Bennett productions.

* * *

Walking up Broadway this week and reading the electric signs announcing the attractions at the Cameo, Rialto, Criterion, Strand, Rivoli and Capitol Theatres in the order named as you progress up you will have the sketch of a scenario that needs but few word interpolations to be complete. The pictures are "False Fronts," "The Woman Who Walked Alone," "The Stroke of Midnight," "Domestic Relations," "Over the Border," "Golden Dreams."

* * *

Samuel Rothafel has gone to Vermont on a vacation to annoy some fish in local streams. E. F. Warner has gone with him. They have taken a moving picture camera along with them to take some scenics and to furnish proofs for the stories they will probably relate concerning the fish they hope to snare.

* * *

Movies seem to be "The Port of Missing Men." "Missing Husbands" having turned up, Owen Moore is now "Reported Missing."

* * *

Jack Meador has arrived back from his trip to the coast.

* * *

Myron Selznick returned to New York June 7 from his visit to the newly organized Selznick division in the United studios at Hollywood.

* * *

Tom McDermott, special sales representative for Timely Films, has returned from an extended trip through the Eastern part of this broad, geographically speaking, country.

* * *

J. D. Williams is on his way East from the coast.

* * *

Commander Wells Hawkes has been appointed press representative for Sam H. Harris, taking the place left vacant by the late Tom Oliphant. Commander Hawkes has not severed his connection with the Navy Department, devoting two days a week to his work in Washington.

* * *

It would have been more appropriate if "False Fronts" had been written by Paul Dickey.

* * *

Sidney R. Kent, general manager of distribution, Famous-Lasky, returned Wednesday, June 7, from a tour of Paramount Exchanges which took him as far West as Kansas City. District sales conventions, in which plans were completed for the handling of next season's product, were held in a number of the cities visited.

* * *

Along Hollywood Boulevard, gossip is rife to the effect that Miss Patsy Marks, aged 7, is "officially off" one Mr. Jackie Coogan, aged 7. The reason is said to be that Miss Alma Lloyd, aged 7, daughter of Frank Lloyd, the director, was seen in Jackie's company too frequently to suit the dashing young Miss Marks.

It appears that Miss Lloyd made her film debut in Jackie's "Trouble" production and that the young star was heard to tell her she could be his leading lady any old time she so desired.

"He plays too rough," said Miss Marks.

"Patsy is a nice girl—she should not be mad at me because Alma worked in my picture" was the only comment coming from Mr. Coogan.

Miss Marks is a decided brunette. Miss Lloyd is a fair haired maiden with blue eyes.

* * *

Since Tom J. Geraghty has returned to the Famous Players-Lasky Hollywood studio from London, where he was supervising director of the company's British studio, his associates have been kidding him for occasionally indulging in the luxury of wearing suspenders.

"Although I was born and raised in Rushville, Indiana," says Tom in explanation, "I gave up wearing galluses when I went to the big city.

"Over in London, where I stayed for nearly a year, I earnestly strove to conform with the English customs. I shall never forget with what horror my valet, or rather, — 'my man,' —— looked upon my crude American belts. I had four, and one by one they mysteriously disappeared.

* * *

It was inevitable that somebody would have the enterprise to distribute a serial written around the radio. It would be overlooking too good a bet not to do so.

Universal wins over the field by announcing a forthcoming serial called "The Radio King." Owing to the present radio craze exhibitors should find this continued-in-our-next feature a fine box-office possibility.

"Through Darkest Hollywood with Gun and Camera" is the title of a lecture to be delivered throughout the country by Robert E. Sherwood, M. P. critic of "Life." He recently returned from a trip to the coast. He is shown here towering over Gloria Swanson, Paramount star

Big Schedule for Next Five Months

Vitagraph announces an imposing list of releases for the next five months. The schedule includes two big special productions and two productions by each of the Vitagraph stars, "Divorce Coupons," Corinne Griffith's latest and most elaborate production, and "The Ladder Jinx," a special made for Vitagraph by Jess Robbins, round out the list of summer releases.

Big Lincoln Classic to Be Made by Rockett-Naylor Productions

What its sponsors intend to be a motion picture classic, dealing with the life and times of Abraham Lincoln, will be made by Rockett-Naylor Productions, which has been incorporated in Delaware with a capital of $1,000,000. The officers of the company are David H. Naylor, Jr., president; Ray N. Rockett, vice president and general manager; Al Rockett, business and production manager; E. H. Christenson, treasurer.

Mr. Naylor, a native of Virginia, has spent most of his time in Minneapolis in the banking and oil business. Coming to California he became so interested in the picture enterprises of Rockett Brothers that he decided to quit his other interests. He is a student of historical and sociological subjects and is keenly alive to the advantages of the screen in driving home the lessons to be derived from biography and history.

Messrs. Rockett and Christenson are well-known to the industry, having produced "The Truant Husband," "Handle With Care," "Keeping Up With Lizzie," etc. For over two years Messrs. Rockett have been hunting for material and testing sentiment for such a picture. They announce the result has been overwhelming, encouragement being received not only from the North, but the South, Canada, England and Australia.

For over a year, active research has been going on under the direction of Ray Rockett and Doctor Gilbert Ellis Bailey, of the University of California, and this subject is nearly ready for production, it being only necessary to consolidate the vast amount of material and make a working script from the tentative scenario prepared by Messrs. Rockett and Bailey, and to classify and select for reproduction the vast amount of relics and documents offered for use by the custodians of many private and government Lincoln collections.

In the research work, the producers have had the whole-hearted co-operation of the heads of the Congressional Library, the custodian of the Lincoln memorial at Springfield, and many others; also the custodian of the house in which Lincoln died.

The production will be strictly historical, only actual relics, documents and locations being used as it is the aim of the producers to make this one of the world's greatest human documents. It will be historical and educational record in pictures of the people, events and times from a period before the birth of Lincoln until shortly after his assassination.

Studio and laboratory work will be in Los Angeles, but the locations will be shot of the spot, at Washington, at Lincoln's birthplace, Springfield, Ill., and other places intimately connected with Lincoln's life. As it is expected to make this production as complete at a motion picture can comprehend, a historical subject it is believed that it will be of great value for educational and religious circulation as well as for the theatre.

Director, the very large cast necessary for a production of this magnitude, and complete releasing arrangements will be announced.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

A Study in the Art of Poster Making for the Elimination of Minor Details

By J. ALBERT THORN,
Division of Exploitation, Famous Players-Lasky Corporation.

One day I took a pencil and pad and made an inventory of one of our posters. Yes, I mean "inventory." I listed every object, and these are what I found: a log cabin with every one of the logs indicated, six men, a whiskey still, glasses, a bucket, a shovel, coal, two beds, one table, three chairs, a lamp, a door, two windows—

I quit after that. It was enough. From that time on Paramount began the "down-ward movement" in posters.

Gradually this new formula for a poster was arrived upon: a few figures—one or two in the foreground: full figures, if possible showing action; solid back-grounds of brilliant, primary colors; solid splotches of color instead of detail in the background to catch the eye; extreme simplicity, elimination of the quotation marks; and the inclusion of a selling-line or slogan on all of the 24-sheet stands, most of the six sheets and some of the threes.

Brass Tack Talk

No. 5 in the accompanying lay-out shows a one-sheet made up by my department for "Spanish Jade," which although good in its way, represents all of the evils, I have been talking about.

The colors in it were conventionally life-like flesh pink for the faces, green for the grass, white for the wall, and so on. The idea in this poster was naturally to sell "romance." Instead of the central pair of figures smashing you in the eyes, they blend unobstrusively with the detail.

The truth of the matter is this poster was prepared from a still. The artist practically duplicated the still.

"Reformed Posters

The others are the "reformed" posters. Take No. 1 the six-sheet on "The Eyes of the Mummy." The figures of the dancing girl shows action, the colors are brilliant Oriental, and the line at the top sells you something.

No. 2, the three-sheet for "our leading citizen" shows two figures set off by an art back-ground rather than a realistic setting. Nothing else is there to detract from the "romance."

Nos. 3 and 4 are stands selling the stars. Every one knows that stands are a flash to catch folks "on the run." You can't give them an involved design and expect any idea to get over. "Our Leading Citizen," we wanted to tell the public that Thomas Meighan was appearing in a picture in which his charming smile and benevolent countenance would have full sway. Did we do it?

A Resolution

From now on Paramount is going to do away with the details. We are going to pick out what points we want to sell and sell them in about thirty seconds. We are not going to give the Mr. Public ten minutes of lithograph when he has only a half-minute to give to that poster. We love the old circus poster, all cluttered with promise of good times, but is out of date, and we are trying to develop something new.

Baited Lines

Two lines oversold the Shadowland, Rush City, Minn., about 35 per cent. The lines were "History made entertaining," and "Scenes that will bring America's greatness home to everyone." They were worked into a letter sent by manager H. B. Johnson to the teachers and school board telling of the coming of The Last of the Mohicans.

They told the pupils, the pupils told their parents—you can guess the rest.

Cut Down the Lobby

After a series of large lobby displays, B. B. Garner, of the Casino Theatre, Lakeland, Fla., decides that a miniature would be a novelty, so he made a tiny bungalow for "Rent Free," with sawdust grass and white sanded walks. Small signs begged spectators to keep off the grass and others told that the charming house was rent free.

It was too late to make application, however, as a kewpie family had already moved in.

It shot the receipts up a quarter above the average because it was different and also because it suggested a novelty through its own cleverness.

Skied Lobby Display

Hanging foliage from the ceiling instead of building it up from the floor was the way the Empress theatre, Dalles, Oreg., dressed the lobby for One Arabian Night, and they had plenty of floor space for the crowds the combination of the title and Pola Negri drew.

Rope was the foundation of a number of festoons of unequal length attached to the inner side of the lobby beam, and back of that ferns and pines, set along the ledge of the rear wall completed the dress. It was very attractive and yet, at showing times, pushing two frames out of the way gave an unobstructed lobby.

Betters a Perambulator

James Freeman, of the Casino Theatre, Kissimmee, Fla., has a new idea for A boards on a truck. For "Little Lord Fauntleroy" he made them rather low and then mounted cut-outs of Miss Pickford in the centre so that they rose well above the tops of the boards. The effect is very good and makes the A board something better than usual.

The truck was used to remind the children that this was the day to see the picture. The Superintendent of Schools was so thoroughly sold on the picture by Mr. Freeman that he saw to it that the utmost publicity was given in the classroom.

Paramount Releases

FIVE EXAMPLES OF MODERN ART POSTERS WITHOUT A SINGLE FAMILIAR "CLINCH."

Paramount posters are successful because they either tell a story or illustrate a star, show striking figures instead of a mass of detail and are painted in brilliant, but not garish colors. Only one of these five posters offer more than a suggested background and this exception is intended to sell through the appeal of the picturesque locales shown

Selling the Picture to the Public

An O. T. Taylor Design Has Been Used a Year

Sending in a display from the Rialto Theatre, Columbus, Ga., the management writes:

"About this time last year a panel board with supporting columns was built from the plans of O. T. Taylor, in the Moving Picture World. This was used several times in its original form and then converted into a large shadow box with foot and border lights.

"As a shadow box it was used to help put over 'The Lane That Has No Turning,' 'Three Live Ghosts,' and 'Way Down East,' and now it has been changed again for an attractive display for 'Her Husband's Trademark.' Each time it has been used it has been repainted and the form changed, so that it does not become commonplace."

G. M. Phillips has the right idea. He knows that the first cost of any good lobby structure can be laid off to half a dozen pictures at least, and he has the Taylor design written off on about ten, so that the pro rata is very small.

For the new use he had an arch built to top the display and carry the title. Dollar signs flank a cutout and stills are set off by small frosted lamps on the panels, while stronger lighting is used back of the panels to light the main display.

It is very effective and surprisingly cheap.

We hope to have more of these Taylor plans presently.

A Paramount Release.

A TAYLOR DESIGN WHICH HAS BEEN IN USE A YEAR

It is the property of the Rialto Theatre, Columbus, Ga., and is used frequently, but always with a change in the general design and after repainting. Now it is a shadow box

Served Near Beer Free to "Ten Night" Patrons

Had Slade supplied beer free to his patrons, it is probable that the "Ten Nights In A Barroom" would have been stretched indefinitely. S. S. Wallace, of the Capitol Theatre, Oklahoma City, served near beer free to his "Ten Night" patrons, and drove the W. C. T. U. frantic.

When he booked the "Blazed Trails" production he arranged with the manufacturer of a near-beer to supply samples free to his patrons, and the bottlers brought along a complete bar. From the local enforcement official he borrowed a still, which he set up on the other side of the lobby.

He counted upon that being enough to put the picture over, but chance played straight into his hands. The W. C. T. U. called up one of the local papers and complained that Wallace was serving free beer in his lobby. They insisted that as near beer it was too darned close to the real article and that they were going to call a meeting.

The paper called Wallace up and he sent the members an invitation to be his guests.

The meeting was duly held and a complaint made to the enforcement officer, but as he knew all about it, that got them nowhere except on the front pages of the papers, which played the story up with large heads. It had the whole town laughing, with a consequent effect upon the business. It was the sort of advertising you cannot buy, and all the more valuable on that account.

An Arrow Release.

WHO WOULD SPEND TEN NIGHTS WITH NEAR BEER?

This bar, in the lobby of the Capitol Theatre, Oklahoma City, served near beer free to all who had the nerve, and the local W. C. T. U. unwittingly acted as press agents for Manager S. S. Wallace by complaining to the newspapers

Fauntleroys Free

Most kids dislike curls and curse the maternal edicts which compel them to wear twisted hair, but the other day Bill Hartwell, down in the Southern Enterprises Texas territory, made them glad for the time being.

He issued a ukase or something to the effect that all curly headed kiddies were to be admitted free to a special matinee of "Little Lord Fauntleroy"—other kids ten cents.

It was a novelty and the papers all took it up.

It cost Bill just $7.70 to put the picture over, mostly for posters and window cards. The major part of the exploitation was free.

Used the Director

Charles Raymond, Paramounteer at Portland, Maine, used the personal telegram from Wallace Reid to put over "The World's Champion" at the Bangor Opera House for Jim Greeley.

The wire read that Reid and Phil Rosen, his director, who was a former Bangor resident, looked eagerly for the result of the engagement at the Opera House as they considered it their best picture.

It didn't really mean anything, but people felt in honor bound to support the local man, and they packed the Opera House when the wire was used as a display ad.

Tied Up the Book

Although not much use has been made of the book origin of "Love's Redemption," a recent Norma Talmadge offering, the fact has been announced that it is derived from Soutar's On Principle.

Frank Miller, of Southern Enterprises in Augusta, Ga., persuaded his local bookman to wire an order for copies in order to get them there on time to work a book hook-up on the title.

It is not customary to work book hook-ups where the title has been changed, but Miller didn't let that worry him. He wanted it, and got it.

Selling the Picture to the Public

A Paramount Release.

THIS STUNT WAS A KNOCKOUT IN A DOUBLE SENSE

Thomas C. Grindley, of the Liberty Theatre, Astoria, Ore., took the 24-sheet and cut out the arm, painting in the gap and mounting the arm on a pivot. A motor gave three short jabs and two swings to the jaw every ten seconds and each blow sold a ticket

Operator Exploiteer Animates His Cutout

When he is not projecting pictures at the Liberty Theatre, Astoria, Oreg., Thomas C. Grindley is the advertising agent, and a good one. The last stunt he worked was on "The World's Champion" and his animated cutout punched tickets into the box office.

He took the 24-sheet on this subject and before mounting it, he carefully cut out Wally Reid's good left arm. This was mounted on compo board and cutout. Then the rest of the sheet was mounted and cut, as shown in the photograph, with the blank left by the cutout carefully painted in to match.

The arm was pivoted to the shoulder and attached to a motor so that every ten seconds Wally would feint to the jaw three times and then land a couple right on the point of the chin. Mr. Grindley does not tell just how he rigged this, but says he will be glad to supply details for a return envelope.

Presumably a slow moving eccentric wheel was used, requiring ten seconds to make a single revolution. Extensions on the rim forced the arm up, the higher points giving the knockouts while lower ones produced the feints. If this is not the scheme it is at least a practicable one.

If you don't get the idea, go over to the newspaper office and ask to see the wheels on a linotype machine.

Sunday School Delegates Sold for "Way Down East"

There was a Sunday School convention with about 65 delegates sitting in Gadsden when "Way Down East" played the Imperial Theatre. Manager A. L. Snell obtained permission to address them and after telling them all about the Griffith production, he invited them to be his guests.

Conventions never pass up chances like that, so they came in a body and the story was written into the account of the convention; a guarantee to those interested in Sunday School matters.

Then Mr. Snell invited the inmates of the county farm, and interested a local paper in obtaining the autos in which to transport them, knowing that each story on the auto appeal would be the best sort of advertising for the picture.

And finally he set two boys, dressed as Rubes, around town in a broken down buggy. He had to pay for that one.

Built Up the Idea On a Homespun Vamp

J. P. Harrison, of the Hippodrome Theatre, Waco, put over "A Homespun Vamp" with a coffee pot.

He knew that most theatres had used the laundry line to letter the title, so he started with that, but he built up the idea. He had the vamp herself ironing the clothes, and there was a washtub over to the left. Probably it was a coincidence that the "Now Showing" sign on the ironing board came just about where the vamp's rather short skirts ended.

But the big noise was a cook stove over on the right. It had a phoney stove pipe, but an electric hot plate was set in for a coffee pot to rest upon and this was permitted to steam away and fill the lobby with the aroma of good coffee. He kept the juice full on to make plenty of steam and you could have found your way into the lobby in a London fog by following the scent.

As a ticket seller it beat a cartload of 24-sheets, and it cost infinitely less.

Swelled the Free List

With the idea of getting word of mouth advertising for an attraction he felt would hold up for the run if people knew about it, Jan A. Hass, of Clune's Broadway Theatre, Los Angeles, gave out several thousand passes split between the first four days.

As they were singles, most of them brought in two persons and one paid admission and the two persons went out to tell numerous other that "The Isle of Zorda" was a whale of a picture.

Good As Ever

George Schade dug into the past when he played a revival of "A Dog's Life" at the Schade Theatre, Sandusky. He offered a pass to every kid who parked a pup in front of the house while he went in to see the show.

This is four or five years old, but it is forever young. You can work it on Jackie's dog in "Peck's Bad Boy," too.

A First National Release.

A STUNNING LOBBY FRONT ON "HAIL THE WOMAN"

How Manager Mooney of the Trianon Theatre, Birmingham, exploited the Ince production with a special display designed by Howel Graham, a local exploitation specialist. Note how the cutouts are worked into the decorative scheme.

Selling the Picture to the Public

Fine Lobby Display Bought and Paid For

Because a lot of people seemed to think that "Bought and Paid For" was an old release, Guy Kenimer, of the Arcade Theatre, Jacksonville, went to some pains to put the title over, and invented the reciprocal lobby display.

He hooked ten stores to the idea of window displays and each store was permitted to place in the lobby a package conspicuously wrapped to display the firm name. These bundles were placed below the sign and ribbons ran from each to the poster to tell that it was bought and paid for.

In addition, a show case was borrowed from a clothing store and filled with goods also bought and paid for. In the photograph the show case is moved over to get it into the field of the camera. In use it was out of the way and yet conspicuously displayed. A liberal display of stills was also displayed in the case.

Twenty insert cards were placed around town in addition to the ten windows, some of these being sent into the suburbs, and a bank was induced to use the title for the catchline of an advertisement on banking during the run of the picture.

The entire cost of the exploitation was under five dollars, and it brought large returns.

A Paramount Release.

EVERYTHING IN THE LOBBY WAS "BOUGHT AND PAID FOR"

The Arcade Theatre, Jacksonville, made a tie-up for windows with a number of merchants. Each store was permitted to place one package in the store carrying the imprint of the establishment, and ribbons ran from these to the play title

New Coogan Contest for Jackie and Dog

Most communities are fed up on newsboy parades and impersonation contests for Jackie Coogan and Wesley Barry. They have worn off the novelty and are threadbare unless some new angle is injected.

Roy Smart, of Southern Enterprises in Anniston, Ala., figured that since the dog figured so strongly in "Peck's Bad Boy" that the impersonators should bring their dogs. Thirty boys came to the scratch with thirty dogs representing 963 different breeds, and one looked so much like the poster mutt that there was no question as to who got first prize.

The boys were not new, but thirty dogs managed to inject considerable life into the parade, and enliven the proceedings with a few scraps without benefit of referee.

Now if Jackie will use a rooster in his next picture and Wes will oblige with a goat, the future will be provided for.

A First National Release.

MAKING IT MORE DIFFICULT FOR COOGAN IMPERSONATORS

Roy Smart, of the Noble Theatre, Anniston, Ala., wanted to put a little new pep into a Coogan impersonation contest for "Peck's Bad Boy," so he required each contender to bring his dog along. The dog at the right won the first prize

Sure It Is

A. L. Snell set out to poplarize the phrase "It's a Bird," when he found that "Peacock Valley" was coming to the Imperial Theatre, Gadsden.

He painted mirrors in drug stores, soda bars, restaurants and elsewhere with the phrase and let them guess the rest for a couple of days, when his trusty artist went around and added the title of the play.

Meanwhile the ushers were instructed to tell all who asked them that "Peacock Alley" was a bird. Those who found out went out and told all their friends, to show how much they knew, and painting the signs was really unnecessary because the word of mouth advertising had been so well done.

A peep-show in a hat box worked just as well as ever, with a small cutout of the star and "See me at the Imperial in 'Peacock Alley' Monday and Tuesday." Note that the house name is placed before the name of the play as being the more important half of the information. It sinks in better that way.

Offered Free Lunch

Free root beer and free lunch were the added attractions of the lobby display at the Tremont Theatre, Galveston. Charles E. Sassen hooked a beverage company to the root beer and a restaurant company to the sandwiches so his liberality not only cost him nothing, but both concerns advertised "Ten Nights in a Barroom" in their own advertising displays.

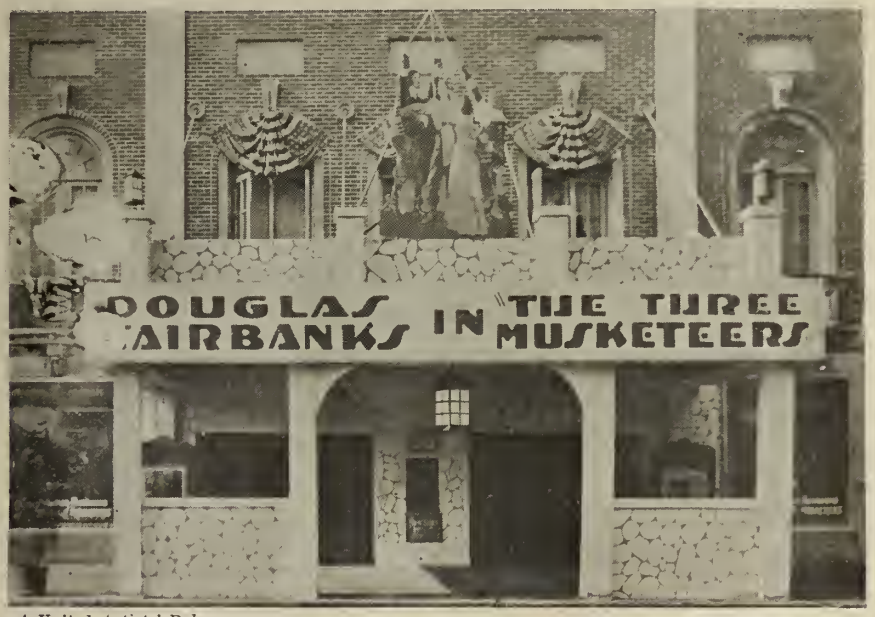
E. E. Collins, of the Rialto Theatre, Dennison, Texas, gave out several thousand pretzels labeled, "Just a Reminder. Don't Miss 'Ten Nights in a Barroom' at the Rialto Theatre." The pretzels were miniatures of the "Reading Cream Puffs," but they were potent in their pull, though they sold the play to the wrong class of patrons.

Hooked Up

The Isis Theatre, Kokomo, Ind., is the latest to report good results with a merchant hook-up on Norma Talmadge in "Smilin' Through," using the slogan, "Let's Go Smilin' Through 1922." They worked out a double truck and an appreciation that will last beyond the playing date.

Lobby exploitation is 100% advertisement—because there is nothing to distract attention from it. O. T. Taylor.

Selling the Picture to the Public



A United Artists' Release

HERE IS A NEW CASTLE FRONT FOR "THREE MUSKETEERS"

It was designed by Richard Dorman, of the Imperial Theatre, Jacksonville, for the return of the Fairbanks' production. It had been sold on the first run, some time ago, and needed only to be announced on its return. This did the job

Chaplin Was Ready for the Rainy Days

Arguing that "Pay Day" was the time to set aside for a rainy day, Paul Noble, of the People's Theatre, Portland, Oregon, gave his Chaplin cutout an umbrella when he played his most recent release. It was a small stunt, but it cleaned up all out of proportion to the cost and trouble.

A First National Release

READY FOR RAIN

As the poster shows the comedian in a slicker, the addition of the umbrella was in harmony with the rest of the picture, but the novelty of the idea made a powerful appeal and drove home the suggestion of a comedy.

Anything along this line will work better than more ambitious but less clever stunts. Even so small a thing as shoving the toes of a pair of old boots through the sheet will get a giggle and the dimes.

Used Trotter Shoes for a Racing Drama

When the Isis Theatre, Cedar Rapids, Ia., put on "Thunderclap," a number of racing plates were borrowed and used as the basis for an interesting sidewalk ballyhoo. A board five feet by five, was bordered with card. In the centre were affixed 49 shoes, and the top read: "Shoes worn by famous race horses. Among them you will find the shoes worn by "Thunderclap" in the greatest race track drama ever screened."

Ribbons ran from certain of the shoes to the side cards which were lettered with the names and records of the most famous trotters of the turf. Of course, "Thunderclap" is the story of a running horse, but out in the Middle West, they are more interested in trotters, and this display got many who could not be sold on a running race.

Playing up the trotting race probably sold hundreds who could not be gotten in on the ordinary appeal of the play, and the Isis got the right angle.

If you want to borrow the plates and start early enough, the secretary of the County Fair association will tell you where you can find some obliging horseman. Don't use ordinary horseshoes.

Castle With Porch Is a Jacksonville Idea

Add this to the eleven hundred other ideas for a castle for "The Three Musketeers," but not especially that it provides the foundation for a larger series of transformations than the other 10,999 designs. Credit it to Richmond Dorman, manager of the Imperial Theatre, Jacksonville.

The Fairbanks special had played the Arcade closer to first run, and had been very thoroughly sold then. All Mr. Dorman needed to do was to tell his section of the world that the picture was in again. He did it with this open front effect.

It is light and airy and striking. With vines and plants it can be changed into the porch of a millionaire Summer home, trellis can be set into the openings for a Summer appeal or cutouts can be worked as though leaning over the balustrade. It is as flexible as a contortionist and can be worked into as many kinks.

In addition to the banner a cutout from the 24-sheet was used, and this was lighted with a spot from a window across the sereet. Note that the structure is built down to the curb line.

A Fox Release.

SHOEING THEM IN TO SEE "THUNDERCLAP" IN IOWA

The Fox racing drama was put over with a racing sulky hung from the lobby ceiling and with a display of racing plates supposedly worn by famous track stars of the past, ribbons running from the plates to the names and records

Selling the Picture to the Public

Oversize Cutouts Are Growing in Popularity

Eight to ten foot cutouts and even larger ones seem to be the new cry in exploitation. The Empress Theatre, Owensboro, Ky., is the latest to get into line and the first to use a First National player in this form.

For "My Boy" Arch Bamberger used a cut-out of Jackie Coogan larger than any poster could supply, and he put it against the banner to complete the hook-up with the title. You could not see the one without sensing the other, which made a perfect combination.

This is a just-one stunt, so save it until you have something really worth while. Don't waste in on a minor attraction. You cannot repeat the stunt to the same effect and it is a shame to knock the gilding off the idea by doing it for a picture you do not feel will play to capacity. It might get them in on a weak sister, but a record house on a big one will give you a greater return in the long run, and so long as you get the money, you should be willing to wait.

A First National Release.

MY, BUT JACKIE IS GETTING TO BE A BIG BOY NOW!

Just size was the appeal of this cutout, but size won. People came to the theatre just to see the display that everyone else was talking about, and as long as they were there and had the price—well, the box office was busy

This Cost Only $1.20

T. E. Kane, manager of the Grand Theatre, Tampa, and General Manager C. D. Cooley, of the Southern Enterprises houses there, got "The Old Nest" over at a cost of $1.20.

The show was third run, and it would not pay to spend a lot for exploitation, so Mr. Kane borrowed a hen with a brood and built a coop in the lobby of the house with a real old nest for the hen to sleep in.

All day the sight of the chicks drew crowds and at night when the mother hen had tucked them all under her wings, the allusion was even more pat. The attraction played to 20 per cent. more than the usual second run or minor first runs. Even on a first run this stunt will pull like a mule.

Very Rocky

For "The Cradle," Richmond Dorman, of the Imperial Theatre, Jacksonville, had built a large cradle of compoboard, which was hung about 30 feet above the marquise. It was so hung that it could develop a rocking motion with the slightest encouragement from the breeze.

It was painted white, with the title in black, and could be seen several blocks on either side of the theatre. At night spotlights were played upon it from the roof of the marquise and the effect was even more striking than in the daytime.

The stunt cost $14.50 and helped to put over picture on which most managers would have laid off. Mr. Dorman feels that any picture they book in to him can be helped by exploitation, and that a manager should not call it a day until he has coaxed in all the money a title can be made to produce.

Dog Race Is Newest for "The Silent Call"

The Allard Brothers, of the Royal Theatre, El Dorado, Kansas, are not so slow when it comes to thinking up stunts. They took over the house a few weeks ago to enter competition with four other houses in a ten thousand town, and they felt the need of hustling, so when "The Silent Call" came along, they evolved the dog race.

A First National Release.

THE WINNING DOG

Just how they worked it is not made clear in the story of the stunt, but presumably they put the dogs over a short course near the theatre, letting them be slipped at a signal and called by their owners at the finish line. The prize was a dozen photographs of the winning dog. This is one of the pictures. The ballyhoo comes from the preliminary parade of the entrant dogs, each blanketed as in the cut. Considerable comedy can be raised with very small dogs. The blankets read: "Racing to Sec 'The Silent Call,' at the Royal."

A Paramount Release.

AN O. T. TAYLOR DESIGN ON "MORAN OF THE LADY LETTY"

The Exploitation Expert has designed a novel ship effect for the lobby of the Weir Theatre, Aberdeen, Wash. This is simply done with ropes and two bulkheads, the latter serving as boards for the stills. It is a corker

No matter whether your theatre is on the main drag or on the side street, let people know you are there. A bright labby can't be passed up. It's too conspicuous.—O. T. Taylor.

Selling the Picture to the Public

A Paramount Release.

THIS GREEN TEMPTATION WAS A MILLION-CARAT STONE

It was a nitrogen bulb set into the cutout from the 24-sheet and worked in circuit with the flasher operating the lighted sign on the marquise so that it seemed to scintillate. The rest of the 24-sheet was used for the other side

Made a Gigantic Jewel "The Green Temptation"

Just as it stands in the cut, this use of cutouts for the lobby of the Imperial Theatre, Asheville, N. J., would be good, but John B. Carroll bettered the idea by taking a nitrogren lamp, dipping it green and setting it into the open palm as the pendant to the necklace.

This was hooked in circuit with the marquise sign, so that the jewel seemed to throw out rays of light. You can see the feed wire running down from the awning at the right hand side of the cut. This gave the cutout many times the value of straight paper.

A smaller cutout of the Apache dance was shown in back of the building line, being tied to the box office railing, and all lights were dipped green with the exception of the rim of the marquise sign and the lights naming Miss Compson and Kosloff. These were in white, but the title was green.

For a lobby smash the preceeding week, a peep-show was arranged with green jewels and a card announcing the play. This was used a week in advance of the opening and helped to augment the unusually large receipts on this attraction.

Don't get enthusiastic and use too large a lamp for the jewel in this or any other cutout. Use a bulb that will be in proportion to the design or it will lose its effect. The so-called "mill" type is better than the pear shaped globes.

Used Model Battleship for Harold Lloyd Play

Ralph Windsor used a model of the battleship Oregon for the big noise in his lobby display for Harold Lloyd in "A Sailor Made Man." He calls it a "model." The Associated Exhibitors' press agent calls it a "replica," which it is not. If he has no dictionary, he can come over and use ours.

Anyhow a model several feet long was a big attention getter, but long before you came close enough to see that there was a model. the lobby was almost audibly visible. Selling lines were lettered all over the front, there was a complete line of paper, with the exception of a 24-sheet, and life preservers framed pictures of the star.

It was one of those things you could not overlook, and after you had seen the comedy, you were glad you saw it. Apart from the battleship the decorations are simple, and if you cannot get a six foot model, you can borrow from the toy store smaller sizes, for most stores carry clever miniatures.

$$$$ Again

Ollie Brownlee, of the Palace Theatre, Muskogee, used the dollar sign for "Her Husband's Trademark," but he gilded them and hung them about the necks of the Gloria Swansons on on the posters.

It was just a little thing, but it helped put the box office thermometer up ten degrees.

Cutouts and Back Drop Vivid Display Frames

Charles Fuchs, of the Florence Theatre, New York City, has found that he gets more than double the display value from a lithograph by cutting out the foreground and painting a backing for it. He gets more than enough additional sale to pay for the painting.

A Paramount Release

MR. FUCHS' FRAMES

The cut shows one made up on Moran of the "Lady Letty," with a marine backing. It is very effective, but if you want to get all there is in it, make real sails for the boat, add a tiny silk flag and then set in a small fan to keep them fluttering.

Almost any release will give you some opportunity to add motion, either through a fan or a wheel, and moting will give the last touch to attention grabbing.

An Associated Exhibitors' Release.

HOW "A SAILOR MADE MAN" WAS PUT OVER IN PORTLAND

Ralph Windsor, of the Star Theatre, masked in his front and then painted it up for the Harold Lloyd comedy, with life preservers from the "U. S. S. Scream," also the Comedy, Laugh and Fun. That must be a part of the navy we will not junk

Selling the Picture to the Public

Found Old Fire Engine An Effective Ballyhoo

Playing back "Go and Get It," Harry W. Kress tried the old-fashioned fire engine for a ballyhoo and it went and got it and got it in wads. The fire departenmt has been motorized, but some of the old apparatus is held in reserve in case of breakdowns to the more modern equipment, so it was a simple matter to borrow a steamer and send it through the street with steam up not only to give realism but to supply the whistle with the needed material for a sound attractor.

The steamer was sent through the streets and now and then it would pull up alongside the curb to give the pedestrians the opportunity to look it over. It was enough of a curiosity to get attention on the streets, and crowds gathered at every stop.

A First National Picture.

CAPITALIZING THE HORSE-DRAWN FIRE APPARATUS

May's Theatre, Piqua, Ohio, played back "Go and Get It," and went and got it with the old-fashioned steamer and two firemen in red shirts. Harry W. Kress borrowed some of the old apparatus they hold in reserve against breakdowns

Let His Customers Work the Ballyhoo

You can lose a nice lot of money by playing up the non-existent pugilism in "The World's Champion." You can make money by changing your appeal to the athletic slant. So far as reports have been received, the use of a pugilistic lobby has been a dampener on the receipts.

Guy Kenimer, of the Arcade Theatre, Jacksonville, got the idea back of the Lindlar lobby on this picture, and borrowed a lot of gym stuff from the Y. M. C. A., rigging a punching bag and installing horses and a pair of parallel bars, which required no especial rigging. Cards invited lobby vistors to use the apparatus, and a surprisingly large number took a few whangs at the bag or showed off on the horses or the bars, and Kenimer got a live lobby without the cost of a worker. It interested women as well as the men, and sold more of them.

Inside he made a miniature scrap his prologue. Two small boys with overstuffed gloves, each as large as their heads, had a pillowfight instead of a boxing match, while an ex-fighter, now on the theatre staff, acted as referee and injected some comedy into the stunt.

The result was that the women thought it cute and the men called it clever and they all went out and told their friends not to miss the fun on the stage showing, and the picture cleaned up instead of doing a back somersault.

Another April Fool

Always a good laugh is the best salesman. J. H. McLaughlin, of the Bonita Theatre, Tampa, put a barrel in his lobby and roped it off with a sign reading "Dangerous. Do not get too close." The idea of the rope was to make it clearly evident that the person was looking in, and to kill his alibi.

At the bottom of the barrel was the "April 1" sheet torn from a daily calendar pad. He did not even add "April Fool," feeling that people would use their own judgment.

He stung hundreds and some victims even came back with their friends to enjoy their discomfiture.

There was no advertising in the barrel.

A Paramount Picture.

THE PROPER WAY TO PUT OVER "THE WORLD'S CHAMPION"

Guy Kenimer, of the Arcade Theatre, Jacksonville, played up the athletic angle in his lobby, borrowing the stuff from the Y. M. C. A.; and you could walk right in and punch the bag or work the bars. The bars, of course, were non-alcoholic

Memory as An Aid to Exploitation Stunts

If you don't owe money, it is a capital thing to have a good memory. M. C. Toothacher, of the New Lewis Theatre, Independence, Mo., has a memory and he happened to call to mind the fact that the zoo had purchased an old stage coach some time before.

Just what a stage coach was doing in the zoo is beside the question. It was there, and Mr. Toothacher borrowed it to use in exploiting "Tol'able David," with a banner for the house.

He also used the door knob for business houses, putting them up after closing time and telling the world that the store was closed because the clerks had gone to see "Tol'able David."

This stunt works best in the summer time, when the stores either close early on Saturday or take a half holiday more toward the middle of the week. That is the time to get out the "closed" hangers to the largest cleanup. Mr. Toothacher merely anticipates the season.

Pleased the Women

De Sales Harrison, of the Howard Theatre, Atlanta, Ga., built his advertising for "The Law and the Woman" on the fact that Justice is represented as a blindfolded woman bearing aloft the scales.

He made Justice the centre of his advance display in the foyer with the lines: "The law may be blind, but how about woman's intuition? See 'The Law and the Woman,' all next week. Here."

The figure was flanked by owls with green electric bulbs for eyes, working on a flasher socket.

Shamrocks Got Over

Frank H. Burns, of the Orlando, (Fla.), Enterprises, worked the white trellis and green shamrocks for Colleen Moore in "Come on Over." Green and white is a great combination, and the effect was striking. The lattice was used to frame some cutouts from the Goldwyn paper, and was not a full lattice lobby, though we think this would be even more effective where there is one on hand.

As the picture was played St. Patrick's Day, the advertising was doubly effective.

Selling the Picture to the Public

This Stock Attractor Is Held from the Edge

Very often the use of a stock cut in the size marked is hurtful because the outlines of the cut come close to the edge of the measurement. In such a case the result is poor. This three-column cut on Betty Compson in "The Green Temptation" seems to be taken from the campaign book, but it is centered and only the balloons and strings dangle close to the edge. This gives a white relief which makes it possible to use the cut in the width marked without spoiling the display. It is an exception to the rule for generally the artist works right up to the edge of his space, though most Paramount stock cuts are undersized and a three-column cut for exemple, is seldom three columns full width. Space is left for the border

THE LAST PRODUCTION DIRECTED By WILLIAM D. TAYLOR
Betty Compson
in
"The GREEN TEMPTATION"
Harold Lloyd "Next Aisle Over"
Fox News Weekly
Apache underworld and society boudoir linked in this thrilling romance of a dazzling little dancer who became the darling of Paris!
MAHLON HAMILTON—THEODORE KOSLOFF—MARY THICHMAN IN THE CAST.
Alhambra
WEEK STARTING TODAY

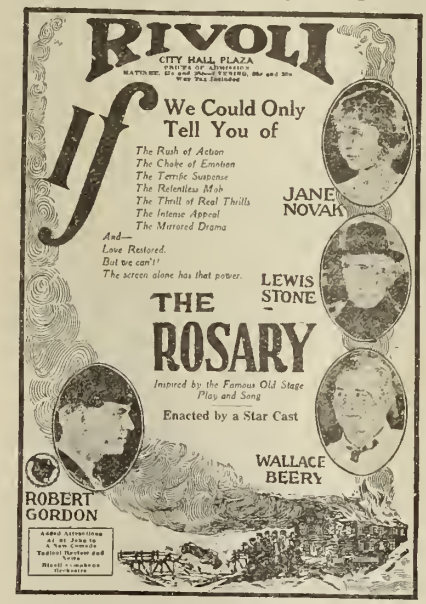
A BETTER MEASUREMENT

and generally for a white margin as well. This is a better plan than making the cuts full width or even full width minus the pica spaces between the columns. The text used here is being widely copied, and it puts the picture over in so few words that it could not well be improved upon. We do not like the persistent connection of this picture with the late William D. Taylor. That matter should be permitted to drop and not be used for a selling angle. The picture is good enough to sell upon its own merits without an appeal to the morbidity of the average crowd.

—*P. T. A.*—

Cuts Do Not Matter Where Copy Is Good

There are some pretty poor cuts in the frame of this 130 by three from the Rivoli Theatre, Baltimore, on First National's "The Rosary," but the cuts do not matter much in this space. At best they are only a frame and they would not sell much could you see them, for they are indifferent portraits at best. What sold this picture was the title and the copy. It is the familiar "words fail us" idea, but it is well handled and it carries strong conviction. Most of the selling on this picture will be done on the title. The song was popular to the point of being a nuisance and the stage play has an appeal still, so this all works for the picture title. The rest is merely a matter of persuading the prospect that the play is a good one.



WHERE CUTS DO NOT COUNT

The players assure the cast and this is put over here with the captions rather than with the cuts. The selling talk does the rest, though we wonder what is meant by "the thrill of real thrills." But the reader does not stop to criticize. It looks like a lot of earnest talk, so he is persuaded, and the chances are that he will not regret his investment. Baltimore usually gives better work on cuts than that shown here, so the chances are that the cut work on this was poor, and the screen used is a trifle too fine for the paper. It is more a matter of general effect than of detailed excellence, but it gets the idea over.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Campaign Book Cut Is Wedged in With Type

This is a nice display for the Century Theatre, Baltimore, based on the use of a plan book cut. It would have been twice as good had the layout not wedged the right hand side of the cut in with type. Using lettering half the size for the names of the features players would have given a touch of lightness that this display lacks. " Bought and Paid For" is somewhat heavy in tone, and can stand a solid mass of type better than a comedy but even a

CENTURY
THE THEATRE OF REFINEMENT
"BOUGHT AND PAID FOR"
A WILLIAM DE MILLE PRODUCTION
From the Smashing Stage Success by George Broadhurst
AGNES AYRES AND JACK HOLT
A Paramount Picture
Scenario By Clara Beranger, a Goucher Graduate
After the Show Also O' the Century Go

TOO MUCH SOLIDITY

drama should not look oppressive, and this display is so tightly wedged in that it looks uncomfortable. There is no white on the right to balance the spots on the left, and it does not get more display merely because it uses a blacker letter. This seems to be an addition made by the theatre. If the type was on the mat from the exchange, the cut should have been notched to permit the use of a lighter face. Even using a smaller "and" between the two names would have helped. The "and" is going to sell no tickets and therefore does not need to be so prominently displayed. This is a single plan book cut, but we think the staff artist planned badly. The single figure of the woman is strong and forceful, but it is materially weakened by the panel showing Holt. The single figure would have been far superior from an attractor point of view. It is capital art work, full of character, where you do not get the idea that Holt is breaking in the door until you have looked at it for a moment, and most persons will not waste that moment. They do not regard advertising attractors as puzzle pictures and do not waste time looking for hidden meanings.

—*P. T. A.*—

Forms Good Display from Plan Book Cut

Notching a plan book cut gave the Palace Theatre, Hamilton, Ohio, a neat display in four sevens. Notching the cut on the left let in the shamrock and on the right it permitted the small features to be listed in what otherwise would have been a waste of space and water. The cut was planned for a larger space, but by sitting a little closer it all got in very nicely. The black hull of the steamer gives the attraction point and a light display around permits this to show its fullest effect. It would have been a simple matter to have killed off the entire space with just a couple of lines of heavy display type—but the Hamilton knows better. The selling talk is merely "Better come real early. Many will be turned away. Another 'Old Nest'." That does not sound like much,

Selling the Picture to the Public

but it carries conviction where a lot of adjectives would have meant little or nothing. We do not approve so heartily of the note which reserves to the management the right to eliminate from the night shows all but the overture and the musical setting to the feature. This is better than racing the film to get the crowd out quickly, but we imagine that it must create

HOW THE HAMILTON WORKED IT

a feeling of uncertainty in the minds of the patrons to know that they are liable to have the entire short program pulled out to permit a third show to be ground on the evening. It seems to us that a more lasting clientele could be built by adhering to the announced program and always giving money's worth. Many houses have built up their greater reputation on the general program, and often this will pull the crowd on a weak feature. By and large the probabilities are that on the year the receipts are no greater, *if as large* as would be the case where the program as announced was adhered to. It is largely a local matter, but that is the way it looks to the outsider. It pays to be more than fair to the patron.

—*P. T. A.*—

Jackie and Wesley to Do the Bunny Hug

The Boulevard Theatre, Baltimore, went in for children Easter week and split the session between Jackie Coogan in "My Boy" and Wesley Barry in "Penrod." These are supposed to appeal especially to children, though for no good reason, for the grown-ups certainly enjoy them as much, but the child appeal tradition has been established, and certainly it is easier for the children to obtain permission to see these "safe" pictures, so the Boulevard specializes

A JUVENILE COMBINATION

on these for vacation week, and the Easter rabbits and lilies give point to the general idea of Easter. It is evident that the management realizes that the pictures require little selling, for the bare announcement is made. This is ample, particularly as the pictures have probably been previously down at the first run houses. Three nineties is a generous space for a neighborhood house, but the Boulevard probably figures on getting some of the business the first run theatres could not handle. The display offers no striking novelty, but it is surprisingly good work in its simplicity of treatment and in its use of white space. You cannot overlook the display lines, yet they are not thrown up through the use of heavy type faces, for all four are only eighteen point, yet they would not have gotten over as well had they been in 36 point, for then they would have crowded the space. They would have been *larger* but not as *prominent* because then they would have had no background. It would be interesting to figure just how much money is wasted every Sunday through the use of lines heavier than are required and which necessitate the use of larger spaces than would serve to put the pictures over with a proper display. The waste would probably come close to six figures to the left of the decimal.

—*P. T. A.*—

Very Pretty Drawing Puts Over Attraction

We think Julius K. Johnson is a bit of a hypocrite. He sends in a drawn display from the Rialto Theatre, Omaha, and remarks that he would appreciate an unbiased criticism. He knows darned well it is a drawing above the average and the only criticism is that it would have been better with some type instead of all that lettering. The drawing is, beyond question, good stuff; better than usual because the faces have life and expression, and the shadows

A CLEVER DRAWING

are beautifully handled. If that's the sort of unbiased criticism he wants, Johnson is welcome to it, for he deserves praise, and we don't blame him for asking for it, but he should have said "Ain't it a beaut?" instead of pretending he wanted it criticized. He has been in the business long enough to know how good it is himself, and it is no disgrace to seek a title deserved praise. The signature is Bennett, and we think that Mr. Bennett should come out hand-in-hand with Mr. Johnston to take the bow, for he is an artist and not merely a draftsman. He works with sureness to get likenesses and he can hold his own even with Bubar, and we cannot say more than that, for we hold Bubar at the top of his class. It is seldom that newspaper sketches look as though they represented people. This trio of portraits are likenesses, and they give a tremendous pull to the space in which they are used, and Johnson backs this up with a pair of good selling lines. We regret that we cannot give it the full three-column reproduction it deserves. It beats the best half-tone work that ever got into an amusement page, and in the artist proof it is almost good enough to be framed.

—*P. T. A.*—

False Hopes

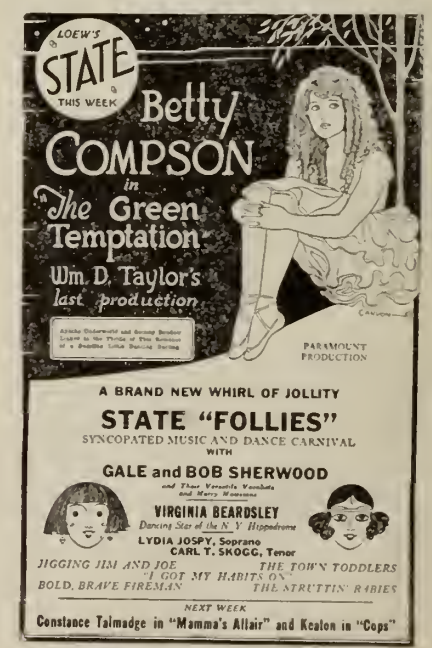
Hope springs eternal in the human breast and Bob Wall knows it. He runs the Wall Theatre, Fremont, Neb., and he advertised that on a specified date people could get "something with a kick in it" at his theatre.

Then he told them it was "Fool's Paradise" and three or four days later he was able to come back to town again, but it put the Paramount picture over to a great deal better than usual business.

—*P. T. A.*—

Catchy Outline Sketch Gives Punch to Space

There is something very attractive about this outline sketch in the space for Loew's Theatre, Cleveland, on Betty Compson in "The Green Temptation." Its face is rather expressionless, but the lines are pure and strong, and somehow convey the suggestion of a story you very much want to see. It gives you the idea the story is good because you like the sketch. Part



A CLEVER SKETCH

of the effect is due to the background, but more is to be credited to the sparing use of forceful lines. More detail would have spoiled it. This is done by Carvon, who perpetrated the awful Galatea, of which we recently spoke, and apparently he is trying to show that he can do better work. This suffices to prove it. A man who can draw as well as this cannot be called poor. It is capitally done. The State is taking

Selling the Picture to the Public

unusual space for its general program, possibly with the idea of fighting the vaudeville houses, and the film attractions are not given the space to put them over to the fullest advantage, but they get a half of the allowance, and the text helps not a little, though the reference to William D. Taylor is not wholly to be commended. Better is the six point panel just below, which gives: "Apache underworld and society boudoir linked in the thrills of this romance of a dazzling little dancing darling." That will sound promising to the average reader when taken in connection with the cut, and the cut, in its turn, does a lot to put over the lines.

—P. T. A.—

Cross Space Cut Is Away from Signature

This three elevens from the Luna Theatre, Lafayette, Ind., is very nicely laid out except that the cross spacc title seems to suggest the bottom of the advertisement, and the signature rides as an extra. With the signature raised to the top, to balance the black lines at the bottom, the space would be better enclosed and there would be a more intimate connection between the house and the title. Using the same cut in a four-column space would have

—pleading—pleading—
—for her son's happiness.
—for her son's wife's happiness.
—for her own happiness.
—pleading that it wouldn't be a duplication of the mistake that she made twenty-five years before.
—Mary Tilden, old and gray, broken and tired of it all—but with renewed hope after having found her son.
—A drama of dishes and discontent.
Richard Headrick, Gaston Glass, Grace Darmond and Georgia Woodthorpe in the big cast.
A John M. Stahl production
"THE SONG OF LIFE"
NOW PLAYING
TODAY, TUESDAY, WEDNESDAY
Also
AL ST. JOHN
in
"Fast and Furious"
COMEDY
Luna
PICK O'THE PICTURES
TIME OF SHOWS
1:30, 3:00, 4:30, 6:00
7:30, 9:00
Prices 10, 15, 25c

A DOUBLE BARRIER

given a white margin to run down to the plate and hook it to the rest of the space, but in a close fit the connection is not so apparent. No great harm is done, but the rapid reader may fail to connect the title with the place at which it is to be shown unless his interest is engaged. Probably there are few rapid readers in Lafayette, and the suggestion is offered only along the lines of general comment. This would be more important in the larger places where a more intimate connection between title and house might mean a difference in the business. The general text is very well done, but seems to have been lifted from the campaign book, along with the cut. If it is original stuff it is highly creditable to the house. It's at least an indication of nice taste in the selection of advertising material.

GET A P. T. A. AND USE IT!

Won a Page Hook-up for Two Reel Title

Getting six bankers out of six approaches was the record of the advertising solicitor for the Indianapolis *News*, who went out to fill a page on Chaplin and "The Woman's Side." Five of the banks hooked to the comedy because the title, "Pay Day," appealed most to them, but one shrewdly saw the appeal to women in the title of the Katherine MacDonald play. Ralph

A CHAPLIN HOOK-UP

Lieber, manager of the Circle Theatre, suggested to the *News* that the banks might be interested in "Pay Day. They were. If Lieber could pick the ponies the way he can pick advertising winners he would have the bookmakers in the pawnshops. The *News* could spare only a page in the Saturday edition, so the advertising man saw only enough banks to fill the space left from the Circle advertisement, and stopped with the sixth name on his list because his space was full. Most of the banks were willing to take even larger spaces, for they know that to hook to picture advertising gives them assurance that their own displays will be read by a greater number of prospects than on the run of the paper: which is the argument for all hook-up pages. Curiosity leads the reader to go over them all to see how well they have hooked up. The Circle paid for its space, but it got the benefit of a full page display at a cost of less than half. Not the least value of the advertising was the fact that it was printed on pay day, which gave a punch to the bankers' appeals to come on over and put some of it away for the rainy days. One bank even stole more picture advertising stuff and announced a prize contest for the best essays on what the contestants knew about saving. There were 104 cash prizes, costing $300.

—P. T. A.—

Campaign Cuts and Original Layouts

Charles R. Roediger, of the Moore Amusement Company, Tacoma, which works with the Jensen & Von Herberg Circuit, sends in an unusually pretty full page for "Fool's Paradise," in which he saves a part of the cost by leaving off one column. It gives him just as good a splash, affords a better proportioned space and gets pure reading over onto the page. The upper portion is original drawing, working in with a plan book cut at the bottom. In between he shows an admirable restraint in not trying to tell a bookful in a limited space. He sells it, sells the time and prices and the musical program, but he lets the pictures do most of the work, feeling that pictures will work best for him. The halftones do not come out as well as they might, but the line work is capitally done, better in some aspects than the work of the staff artists as shown below. It reveals

A CAPITAL NEAR FULL

imagination and creates an atmosphere for the statement that this is "a new type of screen spectacle" as set forth in the brief selling talk. Every little while Mr. Roediger comes in with something out of the ordinary. It would be interesting to know what he does in between times. He must still be interesting if not as brilliantly original.

—P. T. A.—

Characteristic Display Made Them Come on Over

Lowe's State Theatre, Salt Lake City, had a characteristic lobby display for Goldwyn's "Come on Over."

Atop the box office was a three-foot statue of Liberty. On either side an arch was flung to the side walls. On one was lettered "Come on" with "Over" on the other, and a cutout of Moyna on the lobby floor. Small Irish flags were strung about the lobby, and shamrocks powdered the display.

The appeal to those who might be interested in the story of the little colleen who did "Come on Over" can be understood. The display brought in those most likely to be interested in the play, and the exploitation which does this is naturally the best form of exploitation.

—P. T. A.—

Weeper Had Dropsy

W. T. Brock, of the Strand Theatre, Knoxville, used the street weeping girl to help put over "Why Girls Leave Home," and to add to the effect the girl dropped various articles of dress from the satchel she carried. When some kind-hearted pedestrain would hand it back, she would thank him with a mournful smile and reward him with a card advertising the Strand. At other times she would sit on a camp stool she carried until she had gathered a mob and then hand out the cards.

The lobby display was a question mark with the upper part worked out in read lights with green for the dot. It stood out like a lighthouse.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

HAIL THE WOMAN. Extra fine picture that brought out the women. Advertising; half page two newspapers, and posters. Patronage; general. Attendance; good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

IN OLD KENTUCKY. Extra good picture. Pleased every one. Patrons say it is the best picture ever shown here. Good horse race; fine acting. If you want a good picture, book it. Advertising; one, three, six, slide, advertising in paper. Patronage; mixed. Attendance; good. Chas. E. Johnson, Plaza Theatre, Punta Gorda, Florida.

THE KID. A very good picture for Chaplin; this liked better than his others. Advertising; two threes, one six, photos, slide, heralds. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

LESSONS IN LOVE. Better for me than the usual Constance Talmadge picture, though this isn't boosting much. Advertising; regular. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

MOLLY O'. Very good picture but it failed to get the business for me. It seemed to please them but was far from a knockout as advertised. Advertising; ones, threes sixes, heralds, window cards, newspaper. Patronage; high class. Attendance; poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

MY BOY. Six reels that pleased better than 100 per cent. Give us a picture like this for Friday and Saturday night and we can make money. Book this and go after it hard. You will have no complaints. Advertising; heralds, newspaper, lobby and street frames. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MY BOY. Here is a wonderful little picture. I would not miss it if I were you. Everybody satisfied. Advertising; three ones, one three, one six, slide and program. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PILGRIMS OF THE NIGHT. Cannot say much for this although it should not be condemned. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre. Greenville, Ohio.

SCRAP IRON. One of Ray's best. The five-round fight is especially good. Pleased 100 per cent. Advertising; usual. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. While this has more than fair entertainment value, I don't understand why the producers rely on the star's beauty to put her pictures across. Give her something with incident and action on her part. Advertising; posters, papers and slides. Patronage; small town. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

A WOMAN'S PLACE. Patrons reported "a fine picture for Constance Talmadge." She draws for me regardless. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. A good one. A few saw the second show. Buck Jones is a good drawing card for me. Advertising; ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

FOOTFALLS. Different from most features and a very good story with fair photography. The dramatic acting of Tyrone Power was excellent. Advertising; billboards and newspapers. Patronage; good class. Attendance; fair. H. C. Stevens, Yale Theatre, Okmulgee, Oklahoma.

THE LAST TRAIL. Very good picture. Ran Larry Semon in "The Bakery" with it; it sure made a fine program; everybody well pleased. Advertising; regular theatre and newspaper. Attendance; first night poor (rain), second night very good. S. A. Peake, Pastime Theatre, Maquoketa, Iowa.

THE LAST TRAIL. Very good picture. Overselling causes exhibitor to have to charge too much. Patronage; mixed. Attendance; better than expected. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LOVETIME. A good program picture. Shirley Mason seldom fails to please here. Her pictures are always clean and entertaining without any suggestiveness to annoy the most pious folks. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Coöperative Theatre, Idana, Kansas.

ROUGH DIAMOND. One of the best and fastest pictures we ever ran; Tom Mix sure is good. Give us more like it. Advertising; handbills, lobby, sheets and newspapers. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

SHACKLES OF GOLD. William Farnum displays his ability in this one. A picture any audience should appreciate. Advertising; ones, newspaper, heralds, slide, photos. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SINGING RIVER. Russell did very well. Picture just ordinary; nothing big, a program picture. Advertising; handbills, lobby, photos and newspaper. Patronage; mixed Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

THUNDERCLAP. Thrills follow thrills; the kind of picture the people want. Went well on rainy night. Advertising; slide, six sheets, one sheets, heralds. Patronage; general. Attendance; good. A. B. Krciser, Majestic Theatre, Myerstown, Pennsylvania.

Goldwyn

GIRL WITH THE JAZZ HEART. Nice light comedy, well acted; catchy titles. Advertising; six, threes, regular paper advertising. Patronage; mixed. Attendance; fair. J. F. Cramer, Majestic Theatre, Willits, California.

HIS BACK AGAINST THE WALL. Really a very good picture with a story that appeals. Title is good but stars are hard to exploit. It is a new type of Western drama and there was much favorable comment. Business poor, but not fault of picture. Ben. L. Morris, Olympic Theatre, Bellaire, Ohio.

OLD NEST. This picture needs no exhibitor's advertising; book it and you will make money. Advertising; regular. Patronage; mixed. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

THEODORA. Foul Ball! This picture is no good for this kind of a town. Played this at benefit with the D. O. K. K. Lodge and they have 500 members, and then no business. Attendance; poor. S. A. Peake, Pastime Theatre, Maquoketa, Iowa.

WATCH YOUR STEP. Snappy little comedy drama with no pulling power whatsoever for me. Advertising; usual. Patronage; small town. Attendance; poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

WATCH YOUR STEP. Extra fine comedy that keeps 'em laughing till the end. Advertising; heralds. Patronage; general. Attendance; fair. S. H. Blair, Majestic Theatre, Belleville, Kansas.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Pleased my patrons; had more favorable comment on this than on "Old Swimmin' Hole." Clean picture all the way through. Advertising; one, three, six, slide, newspaper. Patronage; mixed. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Hodkinson

FACE OF THE WORLD. Good picture but did not pull. Advertising; usual. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PARTNERS OF THE TIDE. It is a good picture and can be shown anywhere. Pleased every one; no kicks whatever and that's what an exhibitor likes. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SIGN OF THE JACK O' LANTERN. A

Straight from the Shoulder Reports

fair little program picture with quite a few laughs. Story light, but the characters are quaintly drawn and it will get by with a not too exacting audience. Pay attention to your fillers on this because to give a really good show they will have to be good. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

CINDERELLA'S TWIN. Viola Dana in one of her older, delightful comedies; pleased all. Advertising; lobby and slide only. Patronage; mixed. Attendance; poor. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

FOUR HORSEMEN. One of the best. All patrons acknowledged it was worth money. Ran at fifty cents. Roads were blocked with four feet of snow and will show return date before I get out of it. (Return date June 15th). Advertising; 10,000 pamphlets mailed, extra billboard and newspaper. Patronage; general. Attendance; not sufficient. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FOUR HORSEMEN. The most powerful pulling magnet we ever showed. Advertising; posters, heralds, papers and ballyhoo. Patronage; mixed. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

PEACOCK ALLEY. One of the best pictures we have ever shown. Mae Murray is simply great in it. Audiences delighted. Advertising; pole and window cards, circulars, newspapers. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

TURN TO THE RIGHT. A good picture; good story, well selected cast, which includes Alice Terry, Jack Mulhall, Harry Myers and George Cooper. You can faithfully recommend it to your patrons. Patronage; neighborhood. Attendance; average. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

Paramount

FOOTLIGHTS. A well acted little picture: nothing big but pleasing. Pleased 100 per cent. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE GREAT MOMENT. Excellent production. Sold Gloria Swanson, and the picture was what they expected to see. Patronage; small town. Attendance; house record. Jack W. Ogilvie, Dixie Theatre, Wyona, Oklahoma.

GREEN TEMPTATION. Last picture directed by William Taylor and from its lavishness it looks like a Cecil DeMille production. Don't be afraid of it pleasing, because it had many favorable comments. Title is not the best for box office value. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

HEART SPECIALIST. Very good. Will please. Many favorable comments. Thos. Haynes, Town Hall, Old Lyme, Connecticut.

HOMER COMES HOME. One of the best Ray pictures we have run here and we have run most of his latest. Full of humor and seemed to please most of my patrons. Ran a Paramount Magazine with this. In spite of all we can't make money these days, and would gladly offer reward for the antidote. I've tried everything. Speak up somebody. Advertising; one two, two ones, slide, photos and local paper. Patronage; country and village. Attendance; poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

IDOLS OF CLAY. I personally consider this Mae Murray's best, although "Peacock Alley" seems to be getting all the dough. If you haven't used "Idols of Clay," use it. It's a real picture of the kind Mae is noted for. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

THE LOVE SPECIAL. If you expect Reid to make love to a bunch of flappers on a train you will be disappointed. Very good, and your Reid fans will like it. Patronage; best, small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MORAN OF THE LADY LETTY. A very good picture, but did not draw at all. Pleased all who saw it. Advertising; lobby, newspaper, billboard, hand-bills. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

NANCY FROM NOWHERE. Nothing unusual about this picture, but seemed to please fairly well. Attendance; fair. Palace Theatre, Wichita, Kansas.

WHAT EVERY WOMAN KNOWS. Very good, but patrons do not especially like Scotch stories. Advertising; newspaper. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

WHITE AND UNMARRIED. Good Meighan feature. Star is popular here and drew fairly well. Advertising; newspaper. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

WHITE OAK. Good feature. Everyone seems to like Hart. Pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE WHISTLE. William S. Hart. Excellent picture which pleased a good deal. Patronage; general. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WOLVES OF THE RAIL. Second run, but did wonderful business. Hart's best ones will go again. Advertising; photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WORLD'S CHAMPION. Another program picture, sold on a special contract. Five reels of fair entertainment. Advertising; ones, sixes, window cards, heralds. Patronage; small town. Attendance; fair. Eric Garret, Richard Theatre, Ahoskie, North Carolina.

WORLD'S CHAMPION. As good as Reid's best and that's saying a lot. Great exploitation angles and a production to back them up. Advertising; regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

R-C

BOY CRAZY. Pretty good picture for a light comedy. Advertising; posters and papers. Patronage; small town. Attendance; poor. J. Carborell, Monroe Theatre, Key West, Florida.

COLD STEEL. Good picture of the melo. type. Advertising; regular. Patronage; small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willits, California.

COLD STEEL. A good theme, pleasantly directed. Good cast. Many were skeptical of title. Advertising; ones, photos, programs, slide. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Selznick

CHANNING OF THE N. W. Truly a splendid picture as far as action and perfect cast goes, immensely interesting, fine and dandy. But just as you get interested and sit to enjoy the picture, suddenly it quits square off, not half finished. This director should have added some kind of a finish. There is no excuse for such carelessness; he should be made to finish the picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PROPHET'S PARADISE. Pleased 100 per cent. Book it. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

REPORTED MISSING. Good comedy, but business did not build up as I expected. All the chance in the world for exploitation. Advertising; advance teaser cards, splash lobby, billboards, newspapers. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

United Artists

A DOLL'S HOUSE. Nothing to go nutty over. Nazimova has had much better directing than in this flimsy thing. She may fail to twinkle unless better stuff to work with is given her. Nazimova, you are going to have to do something if you expect to stick. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

I ACCUSE. A great picture in every respect but it is a war story all the way through and hence a back number for us. Advertising; newspaper, circulars, lobby. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WAY DOWN EAST. Exceptionally fine. We got out the biggest crowd in months, but exchange got practically all of it. Advertising; more extensively than any other picture. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

Universal

BEAR CAT. This is one of Hoot Gibson's best. Better than last one. Business off. Advertising; ones, sixes, photos, slide. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kan.

BREATH OF THE GODS. They call it a Jewel. For me, should have been called a "lemon." In my whole show history this one caps the climax as a lemon for me. Advertising; lobby, one sheets, slide. Attendance; none, and am glad of it. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

FIRE EATER. Like all Hoot Gibsons, good with plenty of real action. Hoot's getting better all the time. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

THE FOX. Ordinary Western picture, not by any means the first Western super-

Straight from the Shoulder Reports

special ever made. Advertising; billboards. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAN TRACKERS. A very good Northwest Mounted Police story; well liked. Advertising; ones, threes, photos, slide, newspapers. Patronage; neighborhood. Attendance; good. Edward W. Werner, Windsor Theatre, Canton, Ohio.

NO WOMAN KNOWS. Lots of sob stuff, but a good one at that. Bought it at right price and just broke even. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

RAGE OF PARIS. Special attraction! For me, five reels of slush, not a good thing about it. A 1 as a business killer for me. Advertising; two threes, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

REPUTATION. Good character acting. Play not what you would expect from advertising. Advertising; special. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SCRAPPER. Very good picture to make a hit with any kind of people, especially the Irish; a very good Irish story, good action, especially in last reel. For me Universal puts out a good program and they are hard to beat. Patronage; mixed. Attendance; fair, not the fault of the picture. G. K. Nenes, Liberty Theatre, Miami, Arizona.

THUNDER ISLAND. A little too gruesome and over done. Poor story to begin with. They did not like it. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

VIRGIN OF STAMBOUL. This is a very good picture to use during the time when they are wild about the "sheik" stories. This is a timely special and will stand a one day repeat in most houses. Every bit of paper on this is a money getter; use it all. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

WILD HONEY. This one didn't go as good as "Reputation" for me. The only thrill in "Wild Honey" is the flood scene. Advertising; banner, photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

BOB'S CANDIDATE. Picture only fair, but good enough to satisfy. Played by Corinne Griffith. Pleased 90 per cent. Advertising; ones, threes, slide, set 11x14 photos. Patronage; small town. Attendance; fair. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

DIAMONDS ADRIFT. Not much of a picture and just an ordinary story told in a slow manner. Nothing in it that would cause talk or bring people into theatre. Ben L. Morris, Olympic, Bellaire, Ohio.

FLOWER OF THE NORTH. Exceptionally good production with a good ending climax. Ninety per cent. of patrons like it fine; no kicks. A good outdoor picture and a good bet. Advertising; lobby, photos, ones and threes. Patronage; mixed. Attendance; good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GYYPSY PASSION. A picture you can play as a big special feature. We got behind it and put it over. Advertising; newspaper, heralds, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

ISLAND WIVES. A well balanced bill, with Corinne Griffith. Audiences and critics favorable in their comments. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

THE LITTLE MINISTER. Six reels. Pleased 100 per cent. Fine acting, interesting plot. Had many favorable comments. Advertising; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM DOWNING STREET. Real good picture. Put this over by using first run stuff. Advertising; regular, no extra stuff. Patronage; usual. Attendance; good. Jack Ogilvic, Dixie Theatre, Wynona, Oklahoma.

SON OF WALLINGFORD. Those who saw it liked it. But mighty few there were. This is always a bad month (May) for us. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

Comedies

THE BAKERY (Vitagraph). Book these Semons and clean up. All good that have been run. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FREE AIR (Educational). Very clever little comedy. Pleased 80 per cent. Had a special lobby. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

HIS NIGHT OUT (Warner Bros.). This is a Charlie Chaplin two-reel revival. It's pretty good, but does not measure up to some other Essanay revivals. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SAILOR MADE MAN (Pathe). Lloyd never made a better comedy. It is four reels and there is no padding. Something doing every minute. It will please close to 100 per cent. of your patrons. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

SUNSHINE COMEDIES (Fox). Don't hesitate to book these comedies. The majority of them are good. They always please. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Serials

WITH STANLEY IN AFRICA (Universal). Good serial; it takes very good with the kids. Exhibitors, take this one. Miss Molly Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

Short Subjects

BATTLE OF JUTLAND (Educational). Advertising matter good. People who want to see something along the educational line were well pleased. Others were peeved. We heard very few good comments. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

TOLD AT TWILIGHT (Pathe). Pathe playlet, three reels, starring Baby Osborne. Ran Lloyd comedy and news with this and it fell flat. Playlet for me a poor picture and they ask too much for entire program. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

State Rights

A CHILD FOR SALE (Graphic). Good as some of the bigger specials; pleased everybody who saw it, though a very sad picture. Advertising; slide, photos, one sheet. Patronage; small town. Attendance; fair. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

THE LEECH (Pioneer). If you believe in a propaganda story for entertainment, here it is: subject timely and fair. Advertising; average. Patronage; younger element. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MISS DECEPTION (Sterling). Played to a very good house. Advertising; billboard. Patronage; country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnsville, West Virginia.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Newest Reviews and Comments

"Over the Border"

Betty Compson and Tom Moore Star in Paramount's Virile Winter Picture of the Mounted Police.

Reviewed by C. S. Sewell.

A short story by Sir Gilbert Parker entitled, "She of the Triple Chevron," furnishes the basis for the Paramount picture, "Over the Border," with the dual star combination, Betty Compson and Tom Moore. It is a virile, melodramatic story of the Royal N. W. Mounted Police in which a member of this force is presented in an out-of-the-ordinary role wherein after leaving the organization he seeks, for the love of a girl, to outwit his former associates and save the girl's brother who is accused of murder, and there are several strong dramatic moments.

This picture has an interesting story presented with due regard to its dramatic values and provides good entertainment particularly for the warm summer days as the entire action takes place in the deep snows of the Northwest, just across the Canadian border. The snow scenes are not only beautiful, but exceptionally well done, those of the blinding blizzard being unusually fine.

Director Penryhn Stanlaws deserves credit for the manner in which he has handled this story bringing out the points and in holding the suspense in the crucial moments. The production is portrayed by a thoroughly competent cast who are all seen in congenial roles, and as is to be expected, the work of the two stars is thoroughly satisfactory.

If your audiences like virile stories of the Mounted Police, with plenty of fine snowstuff, they will welcome this one.

The Cast

Jen Galbraith.....Betty Compson
Sergeant Flaherty.....Tom Moore
Peter Galbraith.....J. Farrell MacDonald
Val Galbraith.....Casson Ferguson
Snow Devil.....Sidney B'Albrook
Corporal Byng.....L. C. Shumway
Pretty Pierre.....Jean deBriac
Inspector Jules.....E. J. Brady

Adapted from Sir Gilbert Parker's Short Story, "She of the Triple Chevron."
Scenario by A. S. LeVino.
Directed by Penrhyn Stanlaws.
Length, 6,837 Feet.

The Story

Sergeant Flaherty, of the "Mounted," in love with Jen, the daughter of a liquor smuggler, is forced to arrest the entire gang including the girl, who is betrayed by her horse's broken shoe. Released on bail, Val, the girl's brother in an altercation kills a police spy. Seeking to cross the U. S. border he is caught in a blizzard. Flaherty, as the wires are down, is sent to intercept him, stopping at the girl's home he is drugged by her father. Jen, to save her sweetheart's honor and not knowing she is placing her brother's life in jeopardy, delivers the dispatch.

Sergeant Flaherty arrests Val for the murder and immediately afterward, as his discharge has become effective, dons Val's coat and cap and reaches the border. In the meantime, Val has also been spirited to the border. Val's friend, Pierre, is shot by the police, and dying, takes the blame for shooting the police spy. Val is cleared and everything ends happily.

Program and Exploitation Catchlines:

A Virile Story by Sir Gilbert Parker—Two Prominent Stars, Betty Compson and Tom Moore—the Celebrated Mounted Police Shown in an Out-of-the-Ordinary Role—Abundance of Very Fine Snow Scenes—Combine to Make This a Picture You Will Enjoy.

Exploitation Angles: Here is a combination you can play up—two big stars, Betty Compson and Tom Moore in a virile story of the Mounted Police by the well-known author, Sir Gilbert Parker. Then, too, there is the snow angle, for summer appeal, the scenes being unusually well done.

"A Woman of No Importance"

Selznick Imports Interesting Picturization of Famous Oscar Wilde Play.

Reviewed by Fritz Tidden.

"A Woman of No Importance" is a screen adaptation of Oscar Wilde's well-known play of the same name, made in England, acted by an English company and imported to this country by the Selznick Company, which is to be commended for giving the American screens an uncommonly interesting picture. The play has, of course, been widely read in book form, and it has been used as the vehicle of several noted stage stars a number of years ago.

No matter how much drama happened to be incorporated into the plots of Wilde's plays, their primary use was as a framework upon which to hang the author's brilliant, epigrammatical dialogue. But in "A Woman of No Importance" the dramatic material is quite emphasized, and in picture form the distinctly pointed story is related skillfully, having been handled with good dramatic craftsmanship. A number of Wilde's famous epigrams appear as titles, most of which build up the construction of the story, but some appear to have been dragged in just because they are Wilde epigrams. The latter is so infrequent, however, that their effect is almost negligible.

Among the numerous features that stamp "A Woman of No Importance" with uncommon interest there are two things that stand out as special contributions. One is the fact that the original, logical ending has been retained in the screen version, when there was plenty of opportunity to follow a quite usual custom of tacking on a more "moral" climax, an ending pandering to those whose visions elude the truths or cynicisms of life. It is refreshing and novel to have the picture end on its original cynical note, thereby furnishing a film that remains logical to the last foot of celluloid, and undestroyed by glueing on something that doesn't fit but is supposed to satisfy this mysterious demand for a so-called moral happy ending. This picture proves that the moral "happy ending" is the one that does not destroy the author's thesis.

The other unusual feature is the superb performance contributed by Fay Compton in the role of Rachel. Miss Compton is a strikingly beautiful young woman whose acting talent is of such a marked degree of excellence that she may be classed as among the finest actresses on the screen today. She shares cast featuring honors with Milton Rosmer, who plays George Harford in such a way that he realizes all of the many possibilities the part contains. The others in the company are also good.

The Cast

George Harford.....Milton Rosmer
Sir Thomas Harford.....M. Gray Murray
Lady Cecelia.....Hetta Bartlett
Elsie Farquhar.....Gwen Carton
Rachel ..... Fay Compton
Her Father.....Henry Vibart
Gerald Arbuthnot.....Ward McAllister
Lady Hunstanton.....Daisy Campbell
Hester Worsley.....Lillian Walker

Adapted from Oscar Wilde's Play of the Same Name.
Scenario Not Credited.
Directed by Denison Clift.
Length, 5 Reels.

The Story

Rachel, a young girl on the threshold of life, listened to the love-making of George Harford, the cynical man of the world, to whom women are but the playthings of a moment. He promised to marry her, but the pleasures of the world distract him and his promise never materializes.

Rachel brings up her child in the spirit of her own father, toiling for him with an inexhaustible love that wins her son's supreme regard.

He becomes a barrister and the light of Rachel's eyes—and one day in the outside world meets his father, without knowing who he is.

Cynical as is the latter, he is attracted by this eager impetuous youth, who reminds him subtly of someone he had known in the dim past, and he offers to make him his secretary. Rachel, not knowing of his accession to the title, wishes to meet this man who is so good to her son and finds he is the man who betrayed her.

The son forsakes the career Harford might have made for him and remains by his mother's side, and so wins the love of a girl whom he had long admired.

"Out of the Silent North"

Frank Mayo Starred in Universal Picture Laid Amid the Snows of Upper French Canada.

Reviewed by C. S. Sewell.

Working apparently on the idea that pictures containing plenty of snow scenes will prove attractive to theatre patrons on sultry summer days quite a number of this type have recently been announced for release. Universal has one in "Out of the Silent North," starring Frank Mayo.

The story is laid in the French Canadian northland and deals with a man's great and unselfish love which leads him to help his presumably more favored rival. It is a pleasing story which for the most part moves along at an even pace except during the chase in dog sleds to file title to the gold claim and constitutes an average program offering.

Frank Mayo as the hero and Barbara Bedford as the French Canadian girl are both excellently suited to their roles and the supporting cast is thoroughly satisfactory throughout. The photography throughout is high class and there are some beautiful shots of the wooded country, both during the season of snows and in the springtime.

The Cast

Pierre Baptiste.....Frank Mayo
Marcotto Vallois.....Barbara Bedford
Andrea Vallois.....Lionel Belmore
Ashleigh Nefferton.....Frank Leigh
Reginald Stannard.....Harris Gordon

Story by Harry S. Drago and Joseph Noel.
Scenario by Wallace Clifton.
Directed by William Worthington.
Photographed by Arch Reeves.
Length, 4,211 Feet.

The Story

At an obscure French Canadian trading post lives Pierre who is in love with Marcette. In mid-winter comes Stannard, an Englishman, who infatuates Marcette. Stannard looking for a mine loses all his papers which his supposed friend Nefferton finds. Marcette sends Pierre to rescue Stannard who is caught in a blizzard and the two men join forces and finally discover gold. Nefferton seeks to jump the claim but Pierre finds he has filed the location notice wrong. In a chase to the recorders office, Pierre wins and is ready to renounce the girl to Stannard who has been badly injured, but discovers that it is he and not Stannard that the girl really loves.

Program and Exploitation Catchlines:

See This Delightful Story of the French Canadian Country Dealing With a Man's Unselfish Love.

You Will Like This Picture Set Among the Snows of the Great Northwest, With Frank Mayo and Barbara Bedford Admirably Cast in Congenial Roles.

Exploitation Angles: With the coming of the warm weather, the snow angle of this picture is a good one to play up. You might also work on the star angle particularly as Mayo is popular with your patrons; also give some space to Barbara Bedford who is excellently cast in this production.

Newest Reviews and Comments

"Rough Shod"

Charles Jones and An Attractive Cast in Western Produced by Fox.

Reviewed by Mary Kelly.

Charles Jones is featured here in a Western that is successful in following accepted lines without showing any unusual digressions. Its most distinguished feature is the cast. With a little more incentive in the way of fresh material the performers could have made a production that would be superior to the average. As it is the personality contribution is a strong prop to the picture as can be imagined from the names of Maurice Flynn, Ruth Renick and Helen Ferguson in addition to that of the star.

The interest gathers around the welfare of a ranch owned by a woman and the thrills are furnished by the escape of a cattle-thief, his imprisonment of the girl, and his final defeat at the hands of our hero. The last is accomplished in old but good style. It starts in a fight on the cliff and piles up the suspense as the combatants near the edge, brings a bigger thrill as they fall and completes the contest under waters where the villain meets oblivion.

Charles Jones is an honest hero with perhaps an easier role than usual. He is assisted by two such charming actresses that there is little or no favoritism as to which one he chooses. Maurice Flynn gives a typically smooth performance.

The Cast

"Steel" Brannon.....Charles Jones
Betty Lawson.....Helen Ferguson
Josephine Hamilton.....Ruth Renick
"Satan" Latimer.....Maurice Flynn
Les Artwell.....Jack Rollins
"Denver".....Charles Le Moyne

Story by Charles A. Selzer.
Scenario by Jack Strumwasser.
Directed by Reeves Eason.
Length, 4,486 Feet.

The Story

Steel Brannon is foreman of Betty Lawson's ranch, and is engaged to the pretty owner. Her friend from the city, Josephine Hamilton, is instrumental in aiding the escape of Les Artwell, accused of cattle-thieving. She foolishly trusts his gang and when she finds a man wounded, decides to take him to Artwell's chief, Satan Latimer. Latimer is infatuated with her and decides to keep her a prisoner. Meanwhile Betty has learned where she is and has set out to rescue her. Steel is the first to find her, and being too clever for Latimer's tactics, forces him to come out in the open and fight. Latimer falls into the river and drowns. Betty, who has been afraid that Steel was falling in love with Josephine, is reassured that she is mistaken.

Program and Exploitation Catchlines:

The Girl From New York Upset Our Rough Hero's Plans—She Defended a Cattle-Thief Until She Found Out Some Surprising Characteristics—She Walked Into His Clutches—the Rescue is the Best Scene of All.

"Bucking Broadway"

The dilemma of wooing a show-girl against father's wishes is gayly burlesqued in this Neal Burns comedy, released by Educational. The subject-matter gives opportunity for attractive stage displays and girl-numbers. It is a salable offering of fluff and nonsense. The most novel touch is the footlight ceremony where the "I do's" are uttered to the tune of jazz, with the justice of the peace disguized as a chorus dancer.—M. K.

"Mile-a-Minute Mary"

Or a Screen Ode to the Flivver Triumphant. This Educational comedy unconsciously holds out the suggestion to expectant vacationists that they do not fail to pack in a flivver when getting ready for the summer trip. It is not propaganda, however, but pleasant entertainment with an appeal that is timely. Dorothy Devore is its chauffeur and with some valuable assistance drives home the punch. Considering the length, which is the regular two reels, the story is unusually compact and has a plot along with its nonsense.—M. K.

"Retribution"

Italian Made Picture, Released in This Country by Rialto Productions Has Beautiful Scenery.

Reviewed by Fritz Tidden.

"Retribution" blows hot and cold. That is to say some of it is very good indeed and some parts are not so interesting. The parts of it that are on the credit side are most of the long exterior shots, which embrace photography of astoundingly beautiful scenery, in which there frequently takes place some exciting scenes utilizing crowds of well directed people. Also the scenes of the election of one of the Borgias to the Papal throne is interesting for its historical value. And most of the intimately photographed incidents in which Signor Papa, as the jester, appears holds the attention because of the most excellent performance contributed by the actor.

"Retribution" has a sub-title which calls the production "The Story of Lucretia Borgia." A better explanation would have read: "The Downfall of Caesar Borgia," the latter gentleman being Lucretia's perfidious brother, who occupies the center of the stage at all times. Lucretia is presented at the beginning of her career, while she is still ingenuous and had not become hard as yet. The story relates, sometimes smoothly and sometimes involved, the many attempts Caesar Borgia made upon the life of Alfonso of Aragon. Lucretia's spouse, and Caesar's final fall from power in Rome.

It is quite without a reviewer's province to arbitrarily declare the atmosphere is correct in this picture of life 500 years ago, but assuming that it is, the production has value as a historical spectacle. There do not appear to be any serious anachronisms.

The Cast

Caesar Borgia.....Enrico Placentini
Pope Alexander VI.....Eugenio Gilardoni
Lucretia Borgia..Countess Irene Saffo Momo
Rosa ..... Signorina Sangusto
Duke Alfonzo of Aragon.....Signor Troise
Jester ..... Signor Papa

Adapted from Story by Hamilton Fyfe.
Scenario by Fausto Salvatori.
Directed by Camillo Innocenti.
Length, 5,800 Feet.

The Story

The tale opens with the election of Rodriga Borgia to the office of Pope Alexander VI. Then it switches to a succession of attempts by Caesar Borgia to kill or have killed Alfonzo of Aragon, husband of Lucretia. The assassinations are attempted while Lucretia, who constantly watches over her weak spouse, is away at various affairs of state and social life. While she is attending a banquet Alfonzo is finally stabbed by one of Caesar's lieutenants. It is discovered that Lucretia's husband has been murdered under the direction of Caesar, which inflames the people to revolt, and the despot is overthrown and himself killed by the mob.

"Punch the Clock"

Here is one of the best series of single reel comedies distributed by Pathe, starring Snub Pollard. It is full of humorous situations of a knockout type, which will get many laughs from almost any audience. Snub, while waiting for the opening of the factory where he works, is mistaken by a jealous husband for the admirer of his wife. All kinds of comedy complications ensue and the more Snub tries to get away, the more trouble he gets into.—C. S. S.

"Tracks"

Western Featuring Noble Johnson in Heavy Role Distributed by Associated Exhibitors.

Reviewed by Mary Kelly.

A Western enriched with a little deeper human interest than usual is offered by Associated Exhibitors in this feature. The opening, a pathetic scene, with an accompanying verse about death on the prairie, launches the spectator into a sentimental frame of mind, that colors to some extent all that follows. This is perhaps the most interesting angle to a picture replete with the stunts, and suspense that are the invariable contribution of the Western.

"Tracks" is a story of detecting horse-thieves, the only clue being some mysterious cow tracks. When the suspicion falls upon an old veteran of the prairies, who has already inspired sympathy, the interest deepens, and the melodramatic rescue interrupting his hanging is one of the biggest thrills. George Berrell's interpretation of this part and Bill Patton in the most attractive if not the stellar part make the most lasting impressions among the individual performances contributed. Noble Johnson, the star, has been appropriately cast for the heavy role.

The Cast

Norman Draper.....Bill Patton
Philip Karlson.....George Berrell
Leon Serrano.....Noble Johnson
Marcos Valdevere.....Francis Dumas

Story by Mark Noble.
Scenario by L. V. Jefferson.
Direction by Joseph Franz.
Length, 5,466 Feet.

The Story

Philip Karlson, an old man, is found in his home in the prairie at the deathbed of his wife, by Bill Patton, one of the cattle men of the neighborhood. Bill helps him to bury her and sends him on his way to find his daughter. Meanwhile some mysterious horsethieves are the worry of Marcos Valdevere and his pretty daughter, Elicia. The only evidence is a line of cow tracks. A reward of one thousand dollars is offered for the capture of the thief, and the real thief, Leon Serrano, takes advantage of the old man, Karlson, and accuses him, because he is found with one of the stolen horses, which he really bought. Karlson's plot is upset by Bill who saves the old man and succeeds in the arrest of Serrano.

Program and Exploitation Catchlines:

She Saw Her Father's Trusted Friend Cheating in a Game of Chess—It Was Her First Clue to the Horse Thief Who Had Been Startling the Neighborhood—What Follows is One Thrill After Another.

"Good Morning Judge"

Eddie Boland is the star of the amusing single reel Pathe comedy, in which he is assisted by Ethel Broadhurst and the Rolin comedians. The action revolves around a suit for damages due to a pretty girl's auto hitting a woman who is not so attractive. The different versions related by various witnesses are pictured, resulting in the pretty girl being acquitted. There are several laughs in this number.—C. S. S.

"The Farmer and His Cat"

How a cartoonist has the advantage in the presentation of impossible stunts and is able to give free vein to his imagination is strikingly shown in this comedy; the sleight-of-hand tricks of the cat would make Hermann green with envy. This is one of the clevcrest of Paul Terry's cartoon comedies as well as one of the most amusing. The awful time that the farmer has in trying to get rid of an undesirable cat provides the theme and the action points the moral that "the surest way to get rid of a cat is to move."—C. S. S.

Newest Reviews and Comments

'The Woman Who Walked Alone"

Dorothy Dalton Featured in Paramount Picture That Holds Interest During Every Foot.

Reviewed by Fritz Tidden.

John Colton's well-known story, "The Cat That Walked Alone," has been picturized by George Melford, and with the substitution of "Woman" for "Cat" in the title Paramount releases it. The firm can be justly proud of this feature. There is much about it to recommend it as an exceptionally good picture, besides its having box-office possibilities.

"The Woman Who Walked Alone" is a vital film play constructed, directed and acted with keen intelligence. Everything has been done with genuine technique. Which means that the picture is thoroughly worth while. And it is no rash prediction to say that this feature will meet with positive success before any type of audience.

The story, which is unfolded in excellent continuity, although the plot at first is somewhat involved, is packed with drama. This keeps the tension high and as the picture progresses the spectator completely loses himself in the melodramatic problems that confront the chief characters.

An unusually strong cast of well-known players has been assembled and the personality which these performers radiate does much to raise "The Woman Who Walked Alone" to a plane that is higher than the average. The acting of these same people leaves nothing to be desired and they contribute a glamour of reality to the story that is gratifying. Miss Dalton, the featured member of the company, who appears with her bobbed hair enveloped in a blond wig and is strikingly good looking, has seldom if ever done better work.

The Cast

The Hon. Iris Champneys....Dorothy Dalton
Clement Gaunt.....Milton Sills
Earl of Lemister.....E. J. Radcliffe
Muriel Champneys.....Wanda Hawley
Marquis Champneys.....Frederick Vroom
Marchioness Champneys.....Mayme Kelso
Otis Yeardley.....John Davidson
Sir Basil Deere.....Harris Gordon
Schriemann ..... Charles Ogle
Hannah Schriemann.....Mabel Van Buren
Jock MacKinney.....Maurice B. Flynn
Mombo ..... Cecil Holland
Earl's Butler.....John MacKinnon
Muller, Iris' Maid.....Temple Pigott

Adapted from John Colton's Story, "The Cast That Walked Alone."
Scenario by Will M. Ritchey.
Directed by George Melford.
Length, 5,947 Feet.

The Story

The story centers around four figures, Iris Champneys, her sister, Muriel; Gaunt, a chauffeur, and the Earl of Lemister. Gaunt was employed by the earl, and, not knowing that Iris is engaged to the rich old noble, was discharged for placing the car at the girl's disposal. Before going to South Africa he stands at the gates of Westminster to see the wedding procession, and the bride throws him a rose. Seven years later the two meet again in Africa—Gaunt trying to escape the police, and Iris operating a tavern on the African caravan road, a resort for the mounted police. Gaunt became entangled in a fatal domestic quarrel when the dusky wife of his employer, a cattle raiser, fell in love with him. Iris had fled England when she was found in the room of an adventurer who used her sister's letters for blackmail purposes.

A black servant recognizes Gaunt as an escaped slayer and tells the secret to Iris, who urges that the police be called. She first plays cards with her victim to keep him at the tavern—then seeks means for his escape after she sees the withered flower from her bridal bouquet. She sends him away on horseback and leads the police on a different trail. But Gaunt finds money in his pocket and returns to fling it through the window. Captured by the police, the girl and the police officer toss a coin to see who shall have the prisoner, the officer making one stipulation—that the girl shall marry the man if she wins him and have a bare chance to escape. She wins and the police chaplain performs the ceremony. Gaunt refuses to leave without his wife and the pair flee, an accident finally throwing Gaunt again into the grip of the law. But Iris, hoping to save her husband, rides ahead and forces a confession from the dusky woman who had been responsible for the fatal shooting.

"Domestic Relations"

Katherine MacDonald in Conventional Drama Distributed by First National.

Reviewed by Mary Kelly.

As a portrait of Katherine MacDonald, "Domestic Relations" has higher artistic merit than many of her recent offerings because her performance strikes a deeper note of sincerity. The picture considered as a whole, is one of those smooth-running productions that has a certain pictorial glamour surrounding a conventional plot.

It does not, at all points, survive a keen analysis. Where superficially attractive entertainment is preferred, this will make no difference. But to those who like convincing action, the story betrays a striking weakness in connection with an important crisis. This is due principally to a lack of resourcefulness on the part of the author in the development of an idea, which, in itself, is not implausible.

This criticism hinges on the immediate decline in the career of a neglectful husband who has divorced his wife on circumstantial evidence. The fact that his personal life, has ruined his success as a judge may be plausible, but it has not been made so. This part does not register as a natural process of events.

The star's beauty is, as usual, a compelling attraction. The cast has been chosen with discrimination and a vivid touch is accomplished by Barbara La Mar in a drab role. The photography is splendid.

The Cast

Barbara Benton.....Katherine MacDonald
Judge James Benton..William P. Carleton, Jr.
Joe Martin.....Frank Leigh
Mrs. Martin.....Barbara La Mar
Sandy ..... Gordon Mullen
Pierre ..... George Fisher
Doctor Chester Brooks.....Lloyd Whitlock

Story and Scenario by Violet Clarke.
Direction by Chet Witney.
Length, 5,192 Feet.

The Story

Judge Benton neglects his wife who is deeply in love with him, and carelessly subjects her to the attentions of an artist, whom he does not suspect of any personal interest in his wife. About this time a laborer is tried for beating his wife because he believes she is untrue to him, and the Judge sentences him to a year's imprisonment. When he finds that the artist is attempting to make love to his wife, he refuses to near her explanation and secures a divorce. The man whom he has condemned returns from his imprisonment with the intention of getting even with the Judge. Mrs. Benton hears of it and warns her husband, pointing out that he is treating her in the same way that the laborer treated his wife. The Judge forgives her, and does not prosecute the laborer for attempting revenge.

Program and Exploitation Catchlines:

The Story of a Rich Wife and a Poor Wife, Both Accused of Disloyalty by Their Husbands—the Poor Man Beats His Wife, the Rich Man Divorces His—the Lives of the Two Women Are Far Removed—But They Touch Sympathies in Their Troubles and Both Find Justice.

"Channing of the Northwest"

Eugene O'Brien in the Glamour of a Mounted Police Role in Selznick Release.

Reviewed by Mary Kelly.

In appraising the box-office worth of a feature of this type, the popularity of Eugene O'Brien is the safest criterion. Impersonally considered, the story of the Northwest mounted police is, by now almost devoid of novelty. "Channing of the Northwest," however, comes close to being an exception to this generalization. It has been carefully built so as to keep the personality of the star prominent at all times, and as this characterization is somewhat of a departure for him, the picture is not without newness.

Eugene O'Brien gives an unusually successful performance. He is a romantic swashbuckler with an assured equestrian ease and a confidence in the perfection of his uniform, that is contagious. He is picturesque to the last degree. His admirers will be sure to enjoy this role.

The picture works up to a climax that is done with remarkable smoothness and an undercurrent of suspense, the more effective because of its subtlety. This is the scene of the bootlegger's hiding in the girl's cabin. Norma Shearer's acting in this rather strenuous situation is exceptionally clever. Her personal charm is a factor that will be recognized, too.

The Cast

Channing ..... Eugene O'Brien
Jim Franey.....Gladden James
Jes Driscoll.....Norma Shearer
Tom Driscoll.....James Seeley
Sport McCool.....P. C. Hartigan
Cicily Varden.....Nita Naldi
McCool's Man.....Harry Lee
Buddy.....J. W. Johnston
Channing's Uncle.....C. Coulter

Story by John Willard.
Scenario by Edward J. Montague.
Directed by Ralph Ince.
Length, 4,725 Feet.

The Story

Channing, the pride of the feminine portion of Piccadilly, becomes infatuated with one of the dancers in the Gaiety Revue. His uncle threatens disinheritance and the girl gives him up. Channing goes to Canada and is detailed to arrest the smugglers. He falls in love with Jes Driscoll, who is befriending Jim Franey, an admirer who is in with the smuggling gang. She attempts to mislead Channing in his search for Franey, but Channing discovers his horse and detects Franey's presence. Before he can arrest him, however, Franey dies from the effects of a wound and Channing, more in love with Jes than ever, because of her loyalty, asks her to marry him.

Program and Exploitation Catchlines:

Canada Was a New Camping Ground for the Handsome Young Don Juan of Piccadilly—Detective Smugglers Was a New Thrill—and Jes Driscoll Could Make Anyone Forget His Troubles!

"Hair Trigger Casey"

This was formerly reviewed by MOVING PICTURE WORLD, under the title of "Immediate Lee," as it was called previous to the reissue. As explained in a review appearing in the issue of November 25, 1916, it depicts the story of a man's revenge upon the man who scarred him for life. The locale is Western and Frank Borzage, who is both director and star, is the compelling personality of the feature. He is assisted by Ann Little and Jack Richardson. —M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for June, August, October, December, February and April.

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Belle of Alaska (Bennett Prod.).
Daring Danger (Cliff Smith).
Bluebeard, Jr. (Jas. Livingston).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller), (R-498, June 3), (C-576, June 10).
The Lying Truth (Marion Fairfax. 6 Reels (R-968, April 29), (C-414, May 27).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91, May 6), (C-334, May 20).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20), (C-576, June 10).
The Great Alone (Monroe Salisbury).
Me and My Gal (Welsh-Pearson).
Queen of the Moulin Rouge (Pyramid).
Moongold (Will Bradley) (2 Reels).

ARROW

Features

Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 25.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).
Watching Eyes (R-343, May 20).
The Broken Silence (Curwood), (R-501, June 3).
The Price of Youth (Neva Gerber).
Impulse (Neva Gerber).
Sparks of Flint (Jack Hoxie).
Two-Fisted Jefferson (Jack Hoxie).
Desert's Crucible (Jack Hoxie).
A Desert Bridegroom (Jack Hoxie).
The Marshall of Moneymint (Jack Hoxie).

Comedies

Husband and Strife.
Just a Minute.
Keep Moving.
Help, Help.
Vacation Time.
What Next?
Whose Husband Are You?
Fresh Paint.
Hands Up.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor). (R-401. Mar. 25), (C-195, May 13.)
Don't Doubt Your Wife (Leah Baird). (R-405, Mar. 25), (C-334, May 20).
Lady Godiva (R-87, May 6), (C-497, June 3).
Marry the Poor Girl (C-334, May 20).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664, April 8), (C-414, May 27).
Silas Marner (R-418, May 27).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).
A Hickory Hick (R-344, May 20).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-435. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)
A Penny Reward (R-197. May 13).

Toonerville Comedies

The Skipper's Policy (R-970. April 29).
Toonerville Blues (R-577, June 10).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

March

Travelin' On (William S. Hart), 5,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart) (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22). (C-195. May 13).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton). 4 942 Feet. R-877. April 22). (C-195. May 13).
The Truthful Liar (Wanda Hawley-Realart). 5,243 Feet. (R-972. April 29). (C-195. May 13).
The Spanish Jade (J. S. Robertson Prod.), (R-416, May 27).
Is Matrimony a Failure (Cruze All Star). 5,612 Feet (R-972, April 29), (C-334, May 20).
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
For the Defense (Ethel Clayton) (R-92. May 6).
Through a Glass Window (May McAvoy) (R-171, April 29). (C-334, May 20).

May

Beyond the Rocks (Gloria Swanson), 6,740 Ft. (R-342, May 20), (C-576, June 10).
The Wife Trap (UFA production), 5,207 Ft. (R-200, May 13).
The Beauty Shop (Cosmopolitan), 6,536 Ft. (R-344, May 20).
North of the Rio Grande (Jack Holt-Bebe Daniels), 4,770 Ft. (R-416, May 27), (C-576, June 10).
The Man from Home (Fitzmaurice Prod.), 6,895 Ft. (R-198, May 13), (C-576, June 10).
The Ordeal (Agnes Ayres) (R-579, June 10).
The Bachelor Daddy (Thomas Meighan), 6,229 Ft. (R-89, May 6).

June

Across the Continent (Wallace Reid) (5,502 Ft.) (R-92, May 6; C-497, June 3).
Over the Border (Compson and Moore), 6,837 Ft.
The Woman Who Walked Alone (Dorothy Dalton), 5,947 Ft.
Our Leading Citizen (Thomas Meighan).
The Eyes of the Mummy (Pola Negri) (3,805 Ft.).

BURTON HOLMES
(One Reel Each)

Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15). (C-195. May 13).
Love's Redemption (Norma Talmadge). R-821. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11). (C-86. May 6).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1), (C-334, May 20).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1075; C-159.
The Silent Call. R-549. Nov. 25. C-531. Dec. 3.
She Sea Lion (Bosworth). R-817. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-299. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29). (C-195, May 13).
The Woman He Married (Anita Stewart) R-877. April 22). (C-195. May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20), (C-576, June 10).
The Girl in the Taxi (De Haven) (R-344, May 20), (C-414, May 27).
The Primitive Lover (R-418, May 27).
Sonny (Richard Barthelmess)) (R-499, June 3).
Crossroads of New York (Sennett), (R-500, June 3).
One Clear Call (R-579, June 10).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15). (C-195. May 13).
Nero (R-498. June 3).
Silver Wings (Mary Carr) (R-499, June 3).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold (R-343, May 20), (C-497-June 3).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,880 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89, May 6), (C-497, June 3).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)
Strange Idols (R-580, June 10).

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-119, May 13).
To a Finish (R-578, June 10).

WILLIAM RUSSELL.
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22). (C-195. May 13).
The Men of Zanzibar (R-579, June 10).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-88. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415, May 27), (C-497, June 3).

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).
The Village Sheik (R-578, June 10).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).
The Landlord (R-580, June 10).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall (4,680 Ft.), (R-578, June 10).
Watch Your Step (R-972, April 29), (C-576, June 10).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).
Yellow Men and Gold (R-577. June 10).

SPORT REVIEW
Self Defense.
Centaurs of the Field.
Winter Pep.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29), (C-414, May 27).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6), (C-497, June 3).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake), (R-197, May 13), (C-497, June 3).
Missing Husbands (R-416, May 27).
They Like 'Em Rough (Viola Dana), (R-581, June 10).
Sherlock Brown (Bert Lytell), (R-501, June 3).
The Five-Dollar Baby (Viola Dana), (R-581, June 10).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes). (R-198, June 13), (C-576, June 10).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748. Feb 18).
The Prisoner of Zenda (C-87, May 6), (C-497, June 3).

TIFFANY PRODUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

Releases for Week of May 28
The Movies (1 Reel Pollard Comedy).
Ask Father (1 Reel Lloyd Reissue).
A Daughter of the West (3-Reel Playlet Reissue).
The Hunter and His Dog (2/3-Reel Cartoon Fable).
Cry of the Weak (3-reel Playlet Reissue).

Releases for Week of June 4
Punch the Clock (Pollard — One-Reel Comedy).
The Dog and the Wolves (2/3 Reel Cartoon Fable), (R-579, June 10).
Nothing But Trouble (One-Reel Lloyd Reissue).
Kidder & Ko (Three-Reel Pathe Playlet Reissue).
Screen Snapshots No. 1 (R-577, June 10).

Releases for Week of June 11
Nanook of the North (6-Reel Special).
Strictly Modern (I-Reel Pollard Comedy).
The Maid and the Millionaire (2/3-Reel Cartoon Fable).
Carolyn of the Corners (3-Reel Playlet Reissue—Bessie Love).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969, April 29), C-576, June 10).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).
Gay and Devilish (Doris May), (R-417, May 27).
The Glory of Clementina (Pauline Frederick) (R-580, June 10).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28: C-748, Feb. 18).
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith (R-580, June 10).

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee (R-415, May 27).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-168.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25: C-75. March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28: C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).
The Trap (Lon Chaney), (R-196, May 13) (C-497, June 3).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-862, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-30, March 4: C-75, March 4; C-170. March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).

Note—Refer to page 656 for explanation of reference marks.

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo), (R-91, May 6), (C-576, June 10).
Second Hand Rose (Gladys Walton). (R-199. May 13), (C-497, June 3).
Step on It (Hoot Gibson) (R-340, May 20), (C-576, June 10.
Kissed (Marie Prevost), (R-417, May 27), (C-576, June 10).
Black Boy (Herbert Rawlinson) (R-578, June 10).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662. Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Raid (Neal Hart).
Never Let Go (Reginald Demy).
It Is the Law (Tom Santschi).
Seeing Red (Tom Santschi).

CENTURY COMEDIES
(Two Reels Each)

Off His Beat.
The Little Rascal (Baby Peggy).
Three Weeks Off (Lee Moran).
Speed 'Em Up (Harry Sweet).

STAR COMEDIES
(One Reel Each)

A Royal Flush.
His Prehistoric Blunder.
East to Cop (Neely Edwards).
Should Watchmen Sleep (Neely Edwards)?

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86 . May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18).
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street (R-500, June 3).

WILLIAM DUNCAN

No Defense (R-425, Jan 28; C-546. Feb. 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-668. Feb. 11. C-748. Feb. 18.

Entertainment Series

The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).

CHARLES E. BARTLETT

White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.
Cap'n Kidd (Serial). (R-553. April 1.)

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).
The Trail of Hate (Big Boy Williams) (R-501, June 3).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.
Watch Him Step (R-200. May 13).
When East Comes West (Franklyn Farnum).
The Cub Reporter (Richard Talmadge).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15), (C-334, May 20).

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

O'CONOR PRODUCTIONS

No Brains (Billy Franey) (2 Reels).
Highly Polished (Billy Franey) (2 Reels).

PACIFIC FILM COMPANY

The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 31.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

ZERNER FILM CORP.

For His Sake (R-577, June 10).

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20), (C-497, June 3).

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-661. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 656 for explanation of reference marks.

PROJECTION

By F. H. RICHARDSON

From Wichita, Kansas

Fred Hunter, Newton, Kansas, sends in clippings from the Wichita Sunday "Eagle," April 20 issue, describing the projection room of the new Miller Theatre. I gave a mental gasp while reading it, because for the first time I saw before me an daily paper description of a projection room in which was called a projection room, the projectors (two Bairds) called projectors and the man in charge was called the projectionist. Verily the world do move, albeit slowly.

More than this, the sub headlines read thus:

Visit to Projection Room With Mr. Barnes, Wichita. Movie Fans Given Inside Information by Projectionist Who Helped Plan and Arrange Most Important Room in Theatre. Baird Projectors Are Installed.

Well, I'll be ! ! ! ! ! ! Not only everything correctly named, but the room described as the most important room in the theatre.

The article says the projection room is 10x24 feet, with a nine foot ceiling, and sets forth a lengthy, detailed description of projection equipment which is the best I have ever seen printed in a daily paper.

Seth Barnes is chief projectionist; also he has charge of the new Kansas Theatre projection room, the Princess, Palace and the Regent. He has had fifteen years' experience, which may or may mean that he is a thoroughly capable projectionist, though from the up-to-date article, which must have been prepared by him, I think he is, since only a progressive man (which means a man who uses his brains) could or would give so excellent a description of his equipment, with up-to-the-minute nomenclature. By "may or may not mean" I only merely call attention to the fact that length of service is not necessarily, in itself, proof of superior ability.

Concerning Brother Barnes, Hunter says:

I am personally acquainted with Chief Projectionist Barnes and believe him to be one of the best in this part of the country. He does not project all film at one speed, but varies projection speed according to the action, wherever possible.

Hunter continues:

I am projecting at the Star, in Newton. Get a lot of knowledge from the handbook, lens charts and projection department, and expect to make the new handbook my closest companion as soon as it arrives.

Have my application in an I. A. local, but as they have but twenty members and only one apprecentice is allowed to every ten members I cannot join. May I ask you, not as in any way a criticism, but to know what your view is, if you do not think one apprentice to every ten members is not a bit too stiff.

With regards to the article in May 13 issue, my own view is that the one who does not favor substituting "Projectionist" for "Operator" has something the matter with his head.

As to Apprentices

As to the apprentice matter, my view is just this: Naturally the union does not wish to create a surplus of projectionists, with which view I concur, provided the local contains high grade projectionists only. The danger in restriction comes from the tendency to maintain incompetent men in projection rooms—men who are members of the union, but are non-progressive and just will not learn, or are too shiftless or lazy to apply the knowledge they may posses.

No union has the moral right to RESTRICT APPRENTICESHIPS IF IN SO DOING IT FORCES EXHIBITORS TO EMPLOY MEN OF INFERIOR ABILITY. THE UNION WHICH RESTRICTS APPRENTICESHIPS SHOULDERS A MORAL OBLIGATION TO EXPELL EVERY MAN WHO IS NOT AT LEAST REASONABLY PROGRESSIVE AND WHO FAILS TO DO HIS WORK WELL AND EFFICIENTLY.

Apprenticeship restriction presents several angles, one of which is that I cannot but resent an action which prohibits my son from choosing any profession or trade he wishes in his battle with life, and every other man feels the same. On the other hand, under our rather crazy way of conducting the affairs of mankind, restriction of apprenticeship seems imperatively necessary and—there you are.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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LOHMAN'S PROJECTION ROOM
Showing how the Power's projectors are vented to the outer air

From Troy, New York

J. H. Lohmann, projectionist, King Theatre, Troy, New York, says:

I am sending photograph of my projection room in the King Theatre, Troy. It is small, as you will see, but everything is in good order within its walls. The projectors are Power's 6-A, seven and a half years old, and still delivering as rock steady a picture as any you will see anywhere.

We had the lamphouses piped to the open air through an alley window, and oh! boy, the change in the air is great. There is sufficient suction to draw out all the heat and dust.

I always look for pictures of some other fellows' projection room in the department, therefore believe those of mine will be interesting to others.

Kindly let me know when the new handbook will be ready, as I want a copy. In my opinion every projectionist should own one.

Projection room pictures are always interesting to our readers, and it is not always the large, fine rooms which are most interesting either.

As to piping the lamphouses to the open air, why that is just plain common sense. It is nothing short of outrageous to allow all the heat and gases from carbon arces to escape into the projection room. It makes the work very uncomfortable in summer and is none too healthful at any time.

I notice two stools, one beside each projector, which inclines me to believe that you stay put where you belong beside the projector when the picture is running. I also note that your cendenser cone is extended, which is as it should be.

As to the handbook, we expect to begin getting books from the bindery early in June.

Cannot Focus

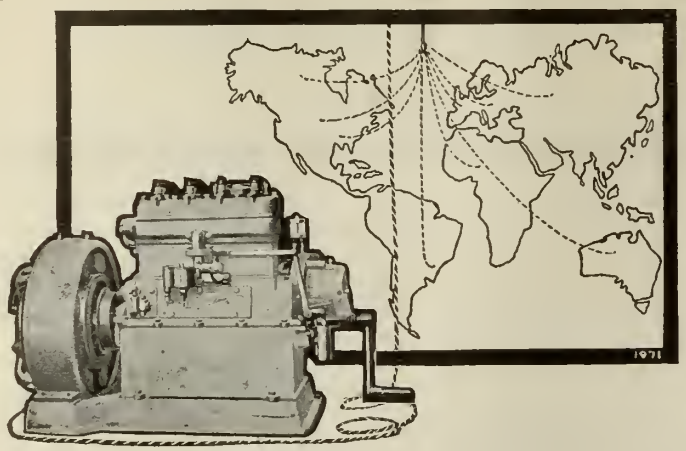
C. H. Martin, projectionist, Selba Theatre, Central City, Kentucky, is having trouble which he describes as follows:

tion to aperture 15 inches etaonlshrdlu etao

Am unable to get about three feet on left side in focus without throwing the center out. Have a Simplex projector, type S lamphouse. Use 70 amperes D C. Collector lens 6½; converging lens 7½, spaced 1/16 of an inch apart. Center of condenser combination to aperture, 15 inches; from aperture to screen, 87 feet, with a 35 degree pitch in projection. Picture 15 feet, 6 inches. Screen is canvas coated with flat white paint. Booth is in center of house.

In the first place, Friend Martin, learn to call things by their right name, and "booth" is NOT the right name. Webster says a booth is a structure of boughs—a temporary shack. Projection room is the correct term. I have corrected your nomenclature, in all but that, in re-writing your letter. It is "collector" and "converging" lens—not "back" and "front" lens.

Your optical system seems to be about right. I am inclined to think that something must be wrong with your aperature plate. Tracks badly worn, I would imagine. Anyhow it seems certain that the film is not laying flat over the aperture. Examine and find out what is causing the film to lie out of true at the aperture.



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Why Is It True?

K. Stimpson, projectionist, Rock Island, Illinois, writes:

Dear Sir and Brother: I believe it is generally assumed that it requires twice the A C amperage to equal a given D C result in screen illumination, other things being equal. If this be true, then how does it happen that the optical line-up, as per lens charts, is the same for sixty amperes A C and 40 amperes D C, and the line-up for thirty D C is the same as for forty A C? It seems to me that if thirty amperes D C is equal to sixty A C, then the optical line-up should be the same.

And now will you tell me what percentage of added screen brilliancy one gets by substituting National White A C for the regular National D C carbon; also what is the percentage of gain or loss through using 60 amperes D C with a Silver tip negative or a Hold Ark combination and using sixty amperes A C with White A C carbons.

According to Hallberg, page 170, with an A C arc the lower carbon point is just as hot as the upper carbon point, consequently the light giving quality of the lower carbon crater is of just as great value as the crater on the upper carbon. I cannot agree with that, because since heat ascends the upper crater must be the hotter, hence have greater light giving power.

I claim that better screen results can be obtained by using sixty amperes A C than by using thirty amperes D C. In closing let me thank you for the knowledge you have unknowingly been supplying me for a long while.

Let Griffith Explain

As to the optical line-up, I shall let Brother Griffith explain that, principally because I don't know. But you are in error in saying that it has been thought that it requires twice the A C amperage to equal D C screen results. What I have said is that it requires "ABOUT" that, though I had not intended to convey the idea that "about" meant anything more than a reasonably close approximation.

You see, it is one of those things which depends so very much upon so many different elements that it is impossible to give exact data, unless all the conditions are known.

For instance, suppose I make a test with a D C crater at a 50 degree angle with the optical axis, and you make one with the crater at a 55 degree angle. Will the results agree? They will NOT. Suppose you have a condition calling for a 3.25 inch distance from crater to face of collector lens and I have a condition calling for a different distance. Will results agree? They will NOT. And so on through a pretty long list of things having direct bearing. Size of spot most emphatically is one of them. Working distance of projection lens is another.

If the National Carbon Company cares to supply the answer to the question you have asked with regard to comparison as between A C carbons and regular, I shall be glad to publish it.

As to whether the upper or lower carbon tip of an A C arc is the hotter, that is a point hardly worth consideration. What Mr. Hallberg said is approximately true, regardless of rising heat, because the upper crater is at the volatization point of carbon, and as so far as I know that is the absolute limit of temperature man has ever yet been able to create; anyhow what difference there might theoretically be would be entirely negligible when dealing with such high temperatures.

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From Florida

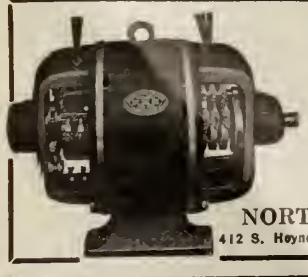
J. C. Robinson, manager, Gaiety Theatre, Starke, Florida, writes, inclosing wiring diagram of a new theatre he is erecting, and asks advice concerning same. At the beginning of his letter he says:

First and most important, I want a copy of your handbook, by return mail, if I can get it. I expect to start work on the new theatre June first at latest. I need the book from which to obtain suggestions.

I have an old copy of the Second Edition, with about every other page torn out, which is nevertheless still almost worth its weight in gold. Also I want a lens chart.

Attached find check. Have tried every supply house in the Southern states for even an old edition of the handbook, but there is nothing doing.

The Third Edition is entirely exhausted and I have been offered as high as ten dollars for a copy of the Second Edition by men who wish to have the entire issues of the book. No, there is nothing doing, but soon will be on the new book.



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Better Equipment

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Renovate the House this Summer and Get Ready to Draw Big Fall Business

ON Main street, Flushing, New York, is the Flushing theatre, owned by Harry Gainsborough and managed by Jacob Eifert. The Flushing is a straight picture house that has won out by good management and enterprising showmanship.

On June 15 the house will go dark. Not because of poor business, but because it purposes to make business better. For, when it re-opens on September 1 its seating capacity of six hundred will have been increased to fourteen hundred and the entire house will have been enlarged, renovated and re-decorated to look like new. An orchestra will re-inforce the big organ concert numbers but no vaudeville will be offered.

The action of Mr. Gainsborough is to be commended as a mighty wise move and may be cited as an example which countless other exhibitors could follow to their distinct financial advantage.

Those who have kept in touch with picture theatre progress, through the columns of the Moving Picture World, have noted the great expenditures for new houses which we have reported during the past year.

In order that the proprietors of the older theatres may continue to maintain their admission prices and attendance, it is necessary that they make their houses as comfortable and attractive as possible and make it a point that all equipment be brought up to the highest degree of efficiency by installing the latest and best mechanical aids to be obtained.

Summer Is the Time

And summer, during which attendance at the average house is slightest, is the logical time for renovating work to be accomplished with a minimum loss of business.

This is the time to install new and better seating; to enlarge the capacity of the house, to go over and repair the heating and ventilating equipment, or, if necessary, to install entirely new heating and ventilating apparatus.

It is the time to make the projection room more efficient, by the installation of new projection machines or having the old projectors thoroughly overhauled, and it is a mighty opportune moment for installing the extra projectors that have long been needed and, when installing them, increasing the size of the projection room to make it as roomy and comfortable as possible.

Almost every exhibitor realizes that an independent generating plant, which will take care of exits and house lighting or even projection in case of emergency, constitutes an insurance policy against possible evils, running from a postponement of the program to a panic.

The summer months are the time to make these installations and make them properly. A moderate expenditure and the services of a skilled decorator will often transform a moderately attractive house into an irresistible drawing card and right now is the best possible time to rip out the old-fashioned and halfway satisfactory lighting systems and install new and artistic fixtures connected with a control system.

Fashions Change

Fashions change in lobbies and lobby displays just as much as they do in motor cars, furniture and the length of skirts and a study of the lobby arrangement and equipment of the newer houses is worth the time and expenditure involved in making a trip to the cities where these houses may be inspected.

It is not necessary for the proprietor of a moderate sized house to spend anything like the amount invested in the lobby of a million dollar picture theatre, but a study of the general effect will give him ideas upon which he may work.

Lobby display frames, ticket booths and other paraphernalia have been so carefully designed during the past few seasons that it is possible to select from these a line that will so harmonize with the arrangement and decorations of the house that they will give every appearance of having been made to order.

Music constitutes an important added attraction and the manufacturers of automatic pianos and organs have, of late, made such great extensions to both ends of their lines that, while the largest and most important of the older picture theatres now find it possible to change their present musical equipment for something much more ambitious, the little fellow will also find that he may obtain, at a very moderate cost, players and organs that will produce effects that were entirely out of his reach a few years ago.

Now is the time to install the new screen. The day has passed when we believed that any one particular type of screen was the best under every possible condition.

We have had it thoroughly impressed upon us that a screen is something that must be adapted to the conditions prevailing in each individual house and that the screen which would prove an unqualified success under some conditions would be quite the reverse under others.

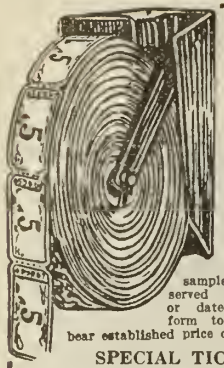
It is a matter for skilled advice and now is the time to have some expert write out the prescription and then install the type of screen, as per specifications.

Many houses can use Mazda for their projection equipment to distinct advantage, others need the new high intensity lamps to get really good screen results, while still other theatres simply require the addition of automatic arc controls to bring their present projection lamps up to date.

Your supply dealer and architect will prove to be invaluable aids in your task of re-designing and re-equipping and the profit made by one and the fee charged by the other constitute wise investments instead of a rash expenditure which some of us still believe to be the case.

So don't fail to consult them before you start something and having started it, put it through to a finish and when the renovated house opens, the exhibitor who is hollering "hard times" will not be you.

(*Continued on next page*)



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That this advice is good is proved by the fact that it has been followed by the following enterprising exhibitors even before we offered it. Read through the list. See what these people are doing and then sit down and figure out just how much it would pay you to do the same thing or even go them one better.

SHELTON, CONN.—Irving Peck has plans by Brown & Von Beren, 185 Church street, New Haven, for alterations to theatre.

WASHINGTON, D. C.—Knickerbocker Theatre Company, 70 Metropolitan Theatre Building, 934 F street, N. W., has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for remodeling Knickerbocker Theatre at Eighteenth and Columbus road, N. W., to cost $100,000.

CAIRO, ILL.—Kimmel Theatre has been remodeled and reopened.

CARTERVILLE, ILL.—Lyric Theatre will be enlarged.

ESCANABA, MICH.—Lyric Theatre will be enlarged. Address Louis Cretens, manager.

VICKSBURG, MISS.—Saenger Amusement Company, of New Orleans, will make extensive improvements to Walnut Street Theatre.

ST. LOUIS, MO.—Grand Opera House has been remodeled and reopened.

ATLANTIC CITY, N. J.—Progress Amusement Company has purchased Garden Pier Theatre and will make extensive improvements. Address William A. Richardson, vice president.

WILDWOOD, N. J.—William Bond has contract to make alterations and build an addition to theatre for Wildwood Realty Company, Inc., 3400 Pacific avenue.

NEW YORK, N. Y.—Morris M. Glasen, 1133 Broadway, has plans by George and Edward Blum, 505 Fifth avenue, for alterations to four-story brick theatre and office building at Twenty-third street and Eighth avenue, to cost $500,000.

POUGHKEEPSIE, N. Y.—W. W. Kingston & Company has contract to make alterations to five-story theatre, store and office building on Market street, for Bardayon Theatre Corporation, 296 Main street, to cost $40,000.

CANTON, O.—Extensive improvements have been made to Alhambra Theatre, costing $20,000.

DUNBAR, W. VA.—N. C. Duncan has leased Princess Theatre and will make improvements.

FAIRMONT, W. VA.—Hippodrome Theatre will make improvements, to cost $10,000.

PRINCETON, W. VA.—Royal Theatre is being remodeled and seating capacity increased to 1,200.

The Atlanta Studio Corporation Has Plans for a $100,000 Studio Building

IT has been announced by the W. W. Hodkinson Corporation that the erection of a $100,000 studio will shortly be commenced by the Southern Motion Picture Finance Company and the Atlanta Studio Corporation.

In this building pictures will be produced by and for these corporations for distribution through W. W. Hodkinson Corporation.

The site chosen is on the outskirts of Atlanta and known as Ashford Park.

The property is on the main line of the Southern Railroad and is already supplied with water, gas and electricity, due to the extension of these facilities to Camp Gordon, one of the war training camps, which is situated a few miles distant.

The plans provide for a building 150 by 250 feet with stage room for the accommodation of four companies at one time. Hentz, Reed & Adler, of Atlanta, are the architects.

It consists of fiftcen acres on Peachtree Road, about eight miles from the center of Atlanta. In addition to this tract the corporation has a ten-year option on a 200-acre estate immediately adjoining.

Both the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation are financed by Southern capital. The Southern Motion Picture Finance Corporation is capitalized for $1,000,000 and the Atlanta Studio Corporation for $500,000.

The Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation are allied corporations. Ralph B. Small, of Macon, Ga., is president of both corporations. U. M. Dailey is vice president and general manager and Henry B. Troutman, of Troutman & Freeman, Atlanta, general counsel. G. E. Farley is secretary and treasurer. The directors are Messrs. Small, Dailey, Troutman, J. G. Inman, G. J. Gallaway, F. C. Munroe, vice president of the W. W. Hodkinson Cor-

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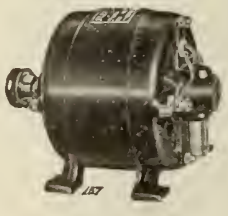

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poration, and Raymond Pawley, vice president and treasurer of the W. W. Hodkinson Corporation. The executive committee consists of Messrs. Small, Dailey and Pawley.

More Incorporations in May Than in April

With a total of twenty-eight firms incorporating during the month of May, as compared to fifteen in April, the motion picture business in New York state, at least so far as companies forming and embarking in the business are concerned, showed increased confidence in business conditions the past month.

During the week ending June 3 the following motion picture companies were incorporated at the state capitol, the directors and the capitalization also being given:

New York Incorporations

Central New Yorl: Amusement company, Herkimer, $100,000, Charles H. Moyer, Charles T. Gloo, Robert Earl, Herkimer; Summer Gardens, Inc., $1,500, Kinderhook; F. C. Fowler, E. H. Nietsche, G. B. Wilkins, Kinderhook; Plays and Pictures, Inc., $50,000, Everett Moses, Charles B. Jones, H. W. Wack, New York city; Richton Corporation, $100,000, L. D. Wharton, Leo R. Wharton, Joseph A. McKenna, New York; Suffern Amusement company, Suffern, $500, R. J. Davidson, jr., J. F. Imwolde, Suffern, A. J. Miller, Ramapo; Lincoln Theatre corporation, Dunkirk, $500, J. J. Walsh, Henry B. Boone, Marian Rocklin, Buffalo; The Arman Producing company, $500, Arman Kaliz, Mildred Singer, Evelyn Greenfield, New York.

Ten Eyck to Build

George B. Ten Eyck, who in Trenton, N. J., in March, opened "Ten Eyck's Orpheum," a first-run house, believes that city will support another.

The Trenton Evening Times recently announced that Ten Eyck, in collaboration with John V. Boyd, will erect a building including a theatre devoted to high-class vaudeville and pictures, at a minimum cost of $750,000. An elevator system will be necessary, plans for the building indicating a roof auditorium. The site, while known to be one on State street, Trenton's Broadway, has not been definitely stated.

The Missing Link

Chicago, Ill., May 26, 1922.

We are looking for the address of the manufacturer of a fusible link. On the link that we have is stamped "J. W. Yates, New York."

Can you give us the address of this party?

Yours very truly,
AMUSEMENT SUPPLY COMPANY,
Per P. Plummer.

Address J. W. Yates,
168 Eighth Avenue, New York City.

Will Add to Holdings

B. C. Steele, late of the Lucier Theatre, Lakewood, Ohio, has acquired a financial interest in the Penn Square and Terminal Theatres of Cleveland.

It is the expressed intention of the owners of the Penn Square and Terminal Theatres to add two or three additional houses to their present holdings.

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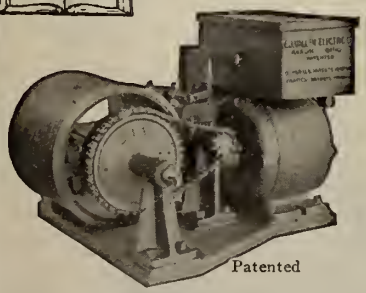

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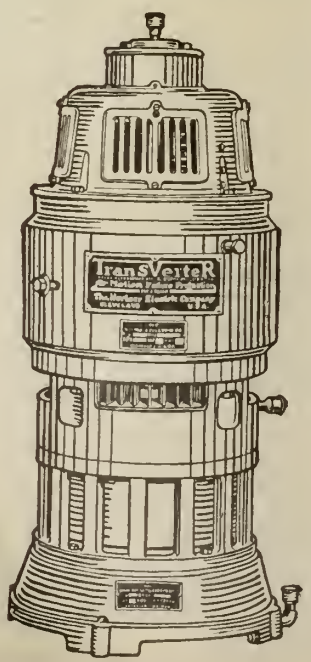

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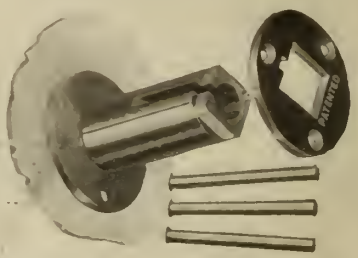

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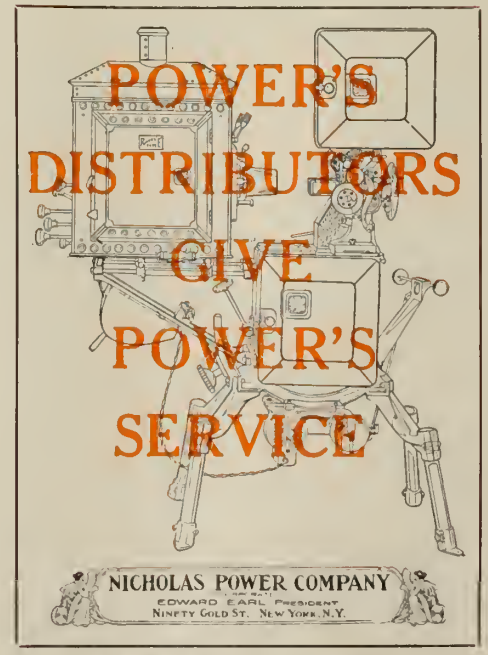

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41 Great Paramount Pictures

No. 1

JESSE L. LASKY PRESENTS

WALLACE REID

"The Dictator"

SUPPORTED BY

LILA LEE

RICHARD HARDING DAVIS' great story of adventure and romance. Wallie's best role in years. A certain winner.

By Richard Harding Davis
Directed by James Cruze
Scenario by Walter Woods

Released August 7

FAMOUS PLAYERS LASKY CORPORATION

AUGUST RELEASES

WALLACE REID in
"The Dictator"

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"If You Believe It, It's So"

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"The Bonded Woman"

MAY McAVOY in
"The Top of New York"
"The Loves of Pharaoh"

LUBITSCH PRODUCTION

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.

Mrs. A. B. Maescher, President
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Sponsor for
"NIGHT LIFE IN HOLLYWOOD"

Mrs. A. B. Maescher

presents

A Fred Caldwell Production

Attention, first run theatres,
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Now ready for release

"Night Life in Hollywood"

THE PICTURE OF THE HOUR

A rare combination of rural comedy and drama combined with all inspiring situations, teeming with suspense.

A powerful, human interest story that will make you laugh and cry.

Tense acting, real to life.

A picture you will go to see twice, one you can take your mother, your sister, your sweetheart to.

One that will live in your mind and heart.

Applications now being considered
for territorial rights

Address:
Mrs. A. B. Maescher
Hollywood Studios
Hollywood, Calif.

Fred Caldwell
Author and Director

Saturday, June 10, 1922

Good Films Only

Is Frank Rembusch's Plea—Says There Shouldn't Be Any Bad Pictures

Frank J. Rembusch of Shelbyville, Ind. has forwarded to this office the following interesting communication:

"When you complain to the distributor, he says—'Well, you can't expect them to always make a good picture.' Of all the damnable, inexcusable, contemptible, silly alibis in this industry, that sentence is the worst, and I have heard it used until it makes my stomach turn.

"We can't give the public a good performance 'once in a while.' Our entertainment must be 100% every day, or near it, if we expect to keep our doors open. Every picture that goes on our screen must be a good picture, and every alibi to the contrary should be kicked out of this industry.

"For every star picture, good or bad, we must pay a big star price. After we pay the big price, we are obliged to go after the public with an exploitation campaign that forces them to come into our theaters, and often to see a poor picture that disgusts them with all pictures. If a star picture is bad, naturally, they believe the balance are worse.

"The thing that this industry needs and the biggest thing that we need right now is that every picture be a good picture. There is no excuse for bad screen performance, because if the picture is bad it need never be shown or it can be made over. It's not like a great stage artist who must perform every day rain or shine.

"If our stars have run out of material or ideas, let them get out and give somebody else a chance that has a new idea or thought, and is willing to make every picture a good picture.

"Forever—let's kill this alibi. They can't always be good, it's silly. Why can't they be good? They must be. Either a good picture or no picture should be our motto.

"A motion picture performance should be more nearly perfect than any other, and there is no excuse or alibi for otherwise.

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You're right Mr. Rembusch!

Paramount's slogan adopted May 1st, on the presentation of the 41 new Paramount Pictures released from Aug. 1922 - Jan. 1923

"41 without an alibi!"

"We believe the motto for this year will be 'how good is the picture'."

... Adolph Zukor
May 12th, 1922

WAIT FOR GOLDWYN'S ANNOUNCEMENT! IT WILL BE READY SOON!

20 *Big* Pictures -

MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.

R. A. WALSH

has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

No program pictures— but all Smashing Specials,

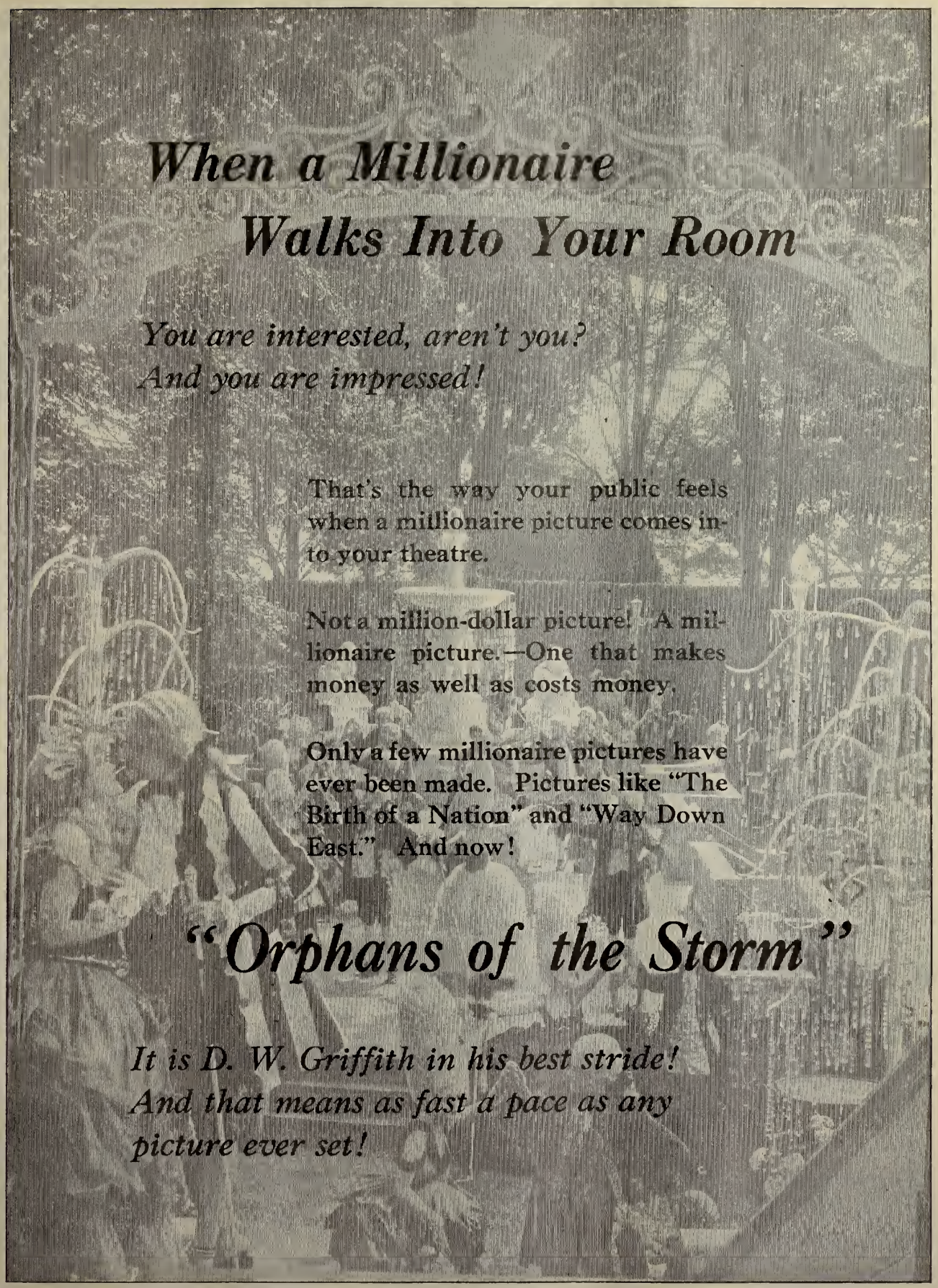
DOLLARS AND CENTS ATTRACTIONS

Each of these twenty pictures is being produced as carefully as if it were intended to be the one *big* picture of the industry. No expense is spared in making it.

GOLDWYN

will not include in this twenty any picture that is not a *powerful, towering* special. These will be BIG PICTURES — *remember that!*

20 Big Pictures - not a



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You are interested, aren't you?
And you are impressed!

That's the way your public feels when a millionaire picture comes into your theatre.

Not a million-dollar picture! A millionaire picture.—One that makes money as well as costs money.

Only a few millionaire pictures have ever been made. Pictures like "The Birth of a Nation" and "Way Down East." And now!

"Orphans of the Storm"

It is D. W. Griffith in his best stride!
And that means as fast a pace as any picture ever set!

B. P. SCHULBERG

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"RICH MEN'S WIVES"

By Agnes Christine Johnson and Frank Dazey

Directed by ~ GASNIER

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The Exhibitor's constant plea is — "Give us GOOD PICTURES"

Here's our answer: Our aim will be to give you ~ NOT merely good pictures but — GREAT PICTURES

House Peters

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R-C's GREATEST SUPER-SPECIAL FOR THE 1922 SEASON

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From Variety—June 2, 1922

WEATHER DOESN'T STOP PITTSBURGH'S TRADE

Grand Did $21,000 Last Week —Others Around $9,000

The hot spell here failed to cause any considerable damage at the box offices of the largest picture houses last week. Good reports have been recorded in all instances.

The Grand had an extra feature in the person of Felician Pelot, violinist, who gave a solo at each showing of "Reported Missing." Song-plugging in all the music shops helped "Fascination," on display in various forms.

Estimates last week:

Grand—"Reported Missing" (Selznick). (Seats 2,500; scale, 35-55c.). Owen Moore. "Sawing Lady in Half; Expose" also factor in steady draw. Few counter attractions; other than rival picture houses, was another reason for good returns despite torrid days. Picture given good publicity, and lavish praise by critics. About $21,000.

Olympic—"Is Matrimony a Failure?" (Paramount). (Seats 1,100; scale 25-40c.). T. Roy Barnes and Lila Lee. Business started gloomily but picked up as week went along, with smash at end. About $9,100.

Liberty—"Fascination" (Tiffany). (Seats 1,200; scale, 25-55c.). Mae Murray. About $9,500.

LEWIS J. SELZNICK'S

"REPORTED MISSING"

STARRING

Owen Moore

Directed by Henry Lehrman

When the
By and With
Leah Baird
released by
Associated Exhibitors
ARTHUR S. KANE, PRESIDENT
Presented By
Leah Baird Productions
Supervised By
Arthur F. Beck

Devil Drives

"When lovely woman stoops to folly,
And finds at last that men betray—"

THE drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes, different friends, different modes of living, and yet —in the stress of circumstance—they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity "When the Devil Drives" will make it doubly assured.

Few women of the screen can wear clothes quite as smartly as she. Few can rival her dramatic sincerity. And no one of them can write such stories, with a woman's insight of what women like and what men crave to see.

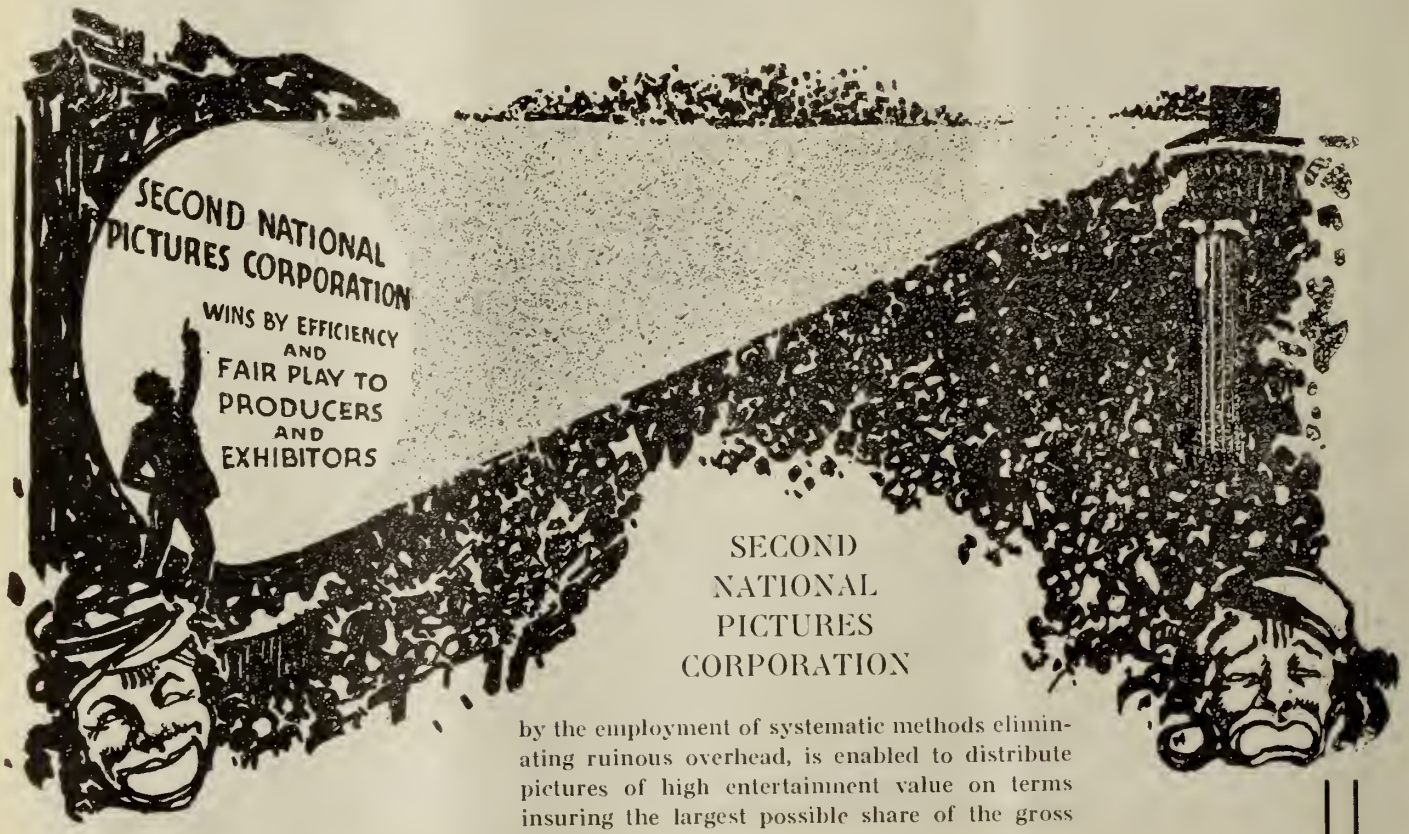
"When the Devil Drives"
is a Tonic for Box-offices

Foreign Representative
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

SHADOWS

are being rescued from the formlessness and confusion which has prevailed through centuries, and even in the modern use of shadows on a silver screen to produce what we call "motion pictures" or "movies" until now—



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by the employment of systematic methods eliminating ruinous overhead, is enabled to distribute pictures of high entertainment value on terms insuring the largest possible share of the gross to both—

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That is

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"THE NIGHT RIDERS," thrilling Northwestern from the popular novel by Ridgewell Cullum; "HER STORY," tense human interest photoplay featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel;" "BROKEN SHADOWS," Irish love story adapted from the book by Charles Garvice, and "DAVID AND JONATHAN," picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

Second National Pictures Corporation

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We Are Proud to have the privilege of giving to States Rights Buyers

The Biggest and Best Real Opportunity of the Year

Dorothy Gish Productions *presenting*

Miss Dorothy Gish *in* The Country Flapper

The CAST

The Country Flapper	*Dorothy Gish*
The Boy	Glenn Hunter
The Other Flapper	Mildred Marsh
The Father	Harland Knight
The Bashful Boy	Tommy Douglas
One Brother	Raymond Hackett
Other Brother	Albert Hackett

The STORY

From the Red Book Success

"Cynic Effect"

by

Nalbro Bartley

The DIRECTOR

F. Richard Jones

famous director of

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& Many other Record Makers

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WILLIAM RUSSELL in A SELF-MADE MAN

Adapted from
JACK SPURLOCK—PRODIGAL
by
GEORGE HORACE LORIMER

Directed by
ROWLAND V. LEE

IT ASTONISHES
EXHIBITORS——
THE AMOUNT OF MONEY
MADE BY ONE OF
THESE VIVID LIVE-WIRE
RUSSELL PICTURES

FOX
INDEPENDENCE & STRENGTH

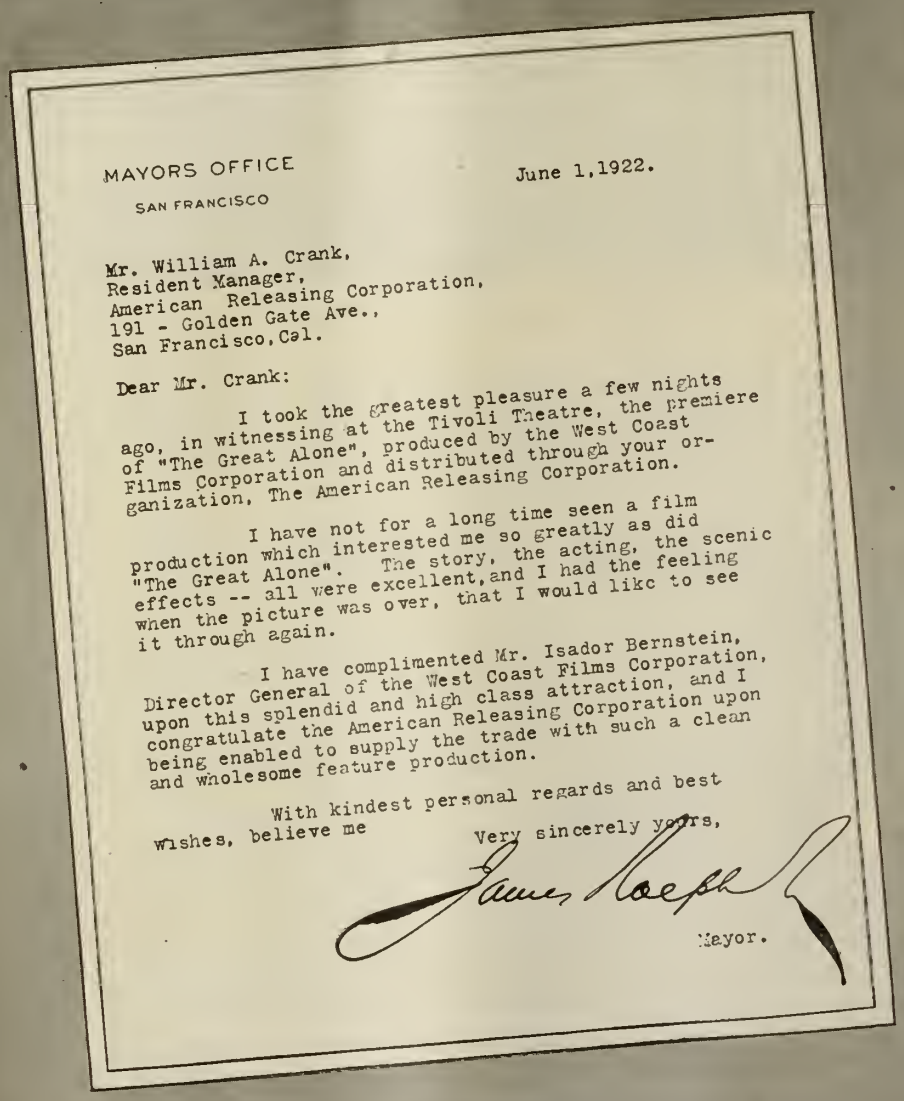
MONTE CRISTO

To the Exhibitors and Distributors of the United States and Canada

NOTICE is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled "Monte Cristo" which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of "Monte Cristo," and is an infringement of the rights of the owners of the O'Neill-Fechter version because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled "O'Neill vs. General Film Company," and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. We will further take action in the Federal or State Courts in any State of the United States or any Province in the Dominion of Canada, where an infringement of our rights occurs.

THIS notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film that Fox Film Corporation, which owns all of the motion picture rights to the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid "Monte Cristo" film.

(*Signed*) FOX FILM CORPORATION
WEST 55th STREET
NEW YORK CITY



MAYORS OFFICE
SAN FRANCISCO

June 1,1922.

Mr. William A. Crank,
Resident Manager,
American Releasing Corporation,
191 - Golden Gate Ave.,
San Francisco,Cal.

Dear Mr. Crank:

I took the greatest pleasure a few nights ago, in witnessing at the Tivoli Theatre, the premiere of "The Great Alone", produced by the West Coast Films Corporation and distributed through your organization, The American Releasing Corporation.

I have not for a long time seen a film production which interested me so greatly as did "The Great Alone". The story, the acting, the scenic effects -- all were excellent,and I had the feeling when the picture was over, that I would like to see it through again.

I have complimented Mr. Isador Bernstein, Director General of the West Coast Films Corporation, upon this splendid and high class attraction, and I congratulate the American Releasing Corporation upon being enabled to supply the trade with such a clean and wholesome feature production.

With kindest personal regards and best wishes, believe me

Very sincerely yours,

James Rolph

Mayor.

From the Mayor of San Francisco

Mayors of great cities do not rush carelessly into print to aid in the exploitation of motion pictures. "The Great Alone" wins this praise because it is a big *he-man* picture and it has achieved the further amazing distinction of being praised by several distinguished clergymen who hold red-blooded action stories to be good dramatic fare for the American public.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Remember the combination: SALISBURY at his best; JACCARD giving his ablest and strongest direction; BERNSTEIN contributing the Pacific Studios' best standards of production.

Opening for its New York premiere on June 11th at the CAMEO Theatre; opening for it Southern California premiere at once in the NEW PANTAGES, Los Angeles.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

By Far Bigger and Better Than "Gay and Devilish" And That Was Good!

Doll's May

An Avalanche of Laughter— A Barrage of Chuckles!

THE gayest little madcap on the screen in the greatest comedy of her career—

Fight the summer heat with this light, frothy and wholly delightful SHOW—as fast as chain lightning and breezy as an electric fan—

They don't want deep plots and sombre drama all the time, so give them something different—Tickle them with this comedy roarfest—

It's ABSOLUTELY SURE-FIRE!

Get a copy of our special big money exploitation sheet—It will show you how to slide the coin to your box-office.

BOOK NOW

Thru your nearest R-C Exchange

the sparkling little radio of sunshine in a fizz of fun and frolic with a 60 horsepower kick!

"The Understudy"

Story by Ethel M. Hadden Directed by Wm. A. Seiter

KEEP YOUR EYE ON R-C PICTURES

R-C Exchanges will hereafter be known as "FILM BOOKING OFFICES of America"

AN INVITATION!!

TO

Motion Picture Exhibitors, Their Associations, Organizations and Executives

Suggestions recently made in the motion picture trade press are to the effect that the exhibitors and their organizations should "get together" with our organization, to the end that we all "stop fighting in court" and that our differences be amicably adjusted.

We have been trying for years to do just that. We want only what is fair, just and lawful that we should have. We want to be fair.

If the exhibitor is actuated by the same motives a friendly conference of an hour ought to settle this matter once and for all.

THEREFORE

We now officially supplement the suggestions made in the trade press, with our invitation, cordially and sincerely extended to those addressed at the top of this page, to meet us, individually or collectively, officially or informally, at our offices or theirs, at any time that is convenient to them, for the purpose of discussing the issues related to the so-called "Music Tax," and arriving at an amicable adjustment of all differences that exist.

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Now Ready For States Rights Release

"THE WOLFS FANGS"

THE PICTURE BEAUTIFUL

PERSONALLY DIRECTED BY OSCAR APFEL

Starring the Romantic Young Star

WILFRED LYTELL

with

NANCY DEAVER and MANILLA MARTAN

A HEART THROBBING NARRATIVE STAGED IN THE SNOW CLAD BEAUTY OF THE INSPIRING WILDS OF THE NORTH MAINE WOODS.

A PERFECT WARM WEATHER PICTURE, AS COOL AND REFRESHING AS IT IS THRILLING.

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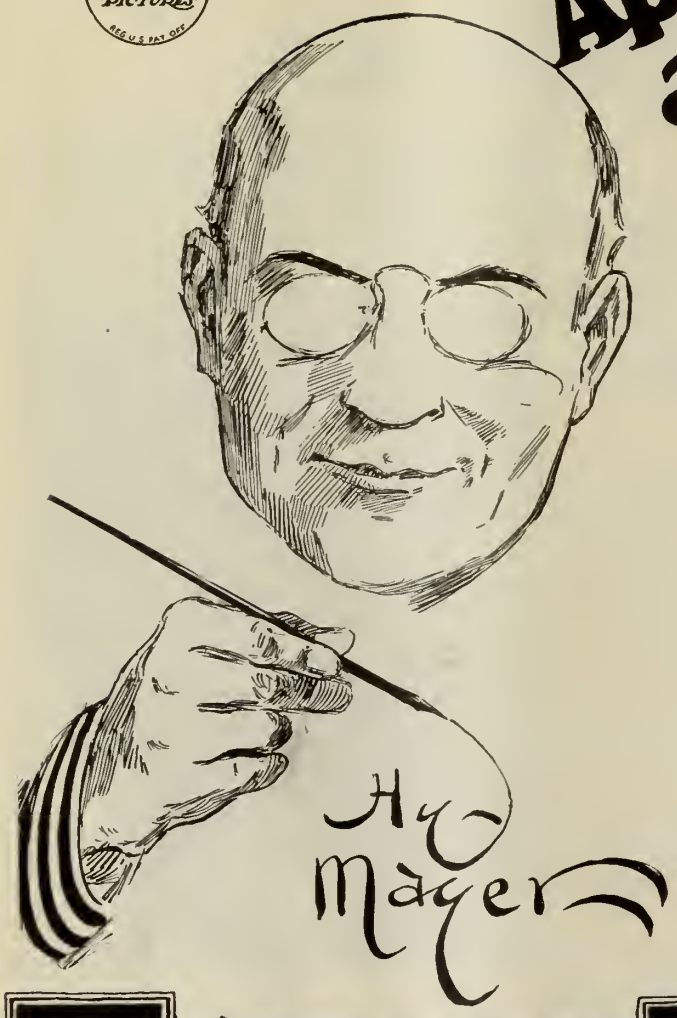

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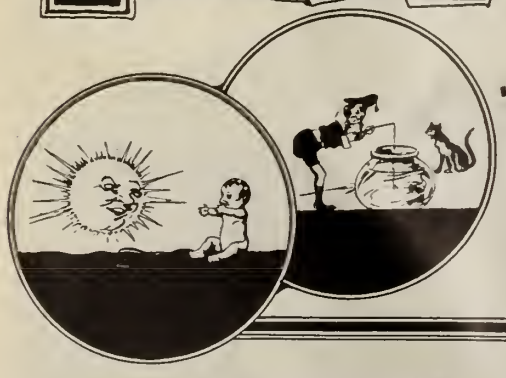

NO. 5
"SUCH IS LIFE"
AMONG THE CHILDREN OF FRANCE

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Selected by the biggest Exhibitors in America.

A Chance To Beat the Outdoor Sports!

You need extra good pictures this kind of weather to wean the public away from baseball, golf, swimming, amusement parks and other sports. First National's summer attractions will do it. Look over this list. They're just as high grade pictures as you can get any time. Try them!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Marshall Neilan
presents his latest
First national
"Fools First"

With Clair Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Charles Ray
presented by
Arthur S. Kane in
"Smudge"

Written by the famous movie writer, Rob Wagner. Produced by Charles Ray Productions, Inc., and distributed by First National Exhibitors Circuit, Inc. Open Market.

First National Attractions Deliver the Goods in Both Winter and Summer!

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 24
1 9 2 2

The Great Lemon Problem

AS our business consists of three kinds of pictures—Big Successes, Satisfactory Entertainments and Business Killers—the problem that confronts the industry concerns chiefly the last named.

It has been maintained by producers that they must unload their failures at a sum that permits them to about break even or they will be forced out of business. It is easy to say, "very well, let them go out of business and let competent success-makers take their places."

That is just what happens in the business of purveying entertainment to the spoken stage, but the stage producers can limit themselves to a very few productions a year. This gives author and producer the necessary time to make productions that are likely to please the public. Even with this time allowance there are more stage failures than there are successes. There are also more unsuccessful books, long and short, than there are "hits" and best sellers.

But, and we always must put in a but when we compare or contrast the pictures with other forms of expression or amusement, the screen's problems are different in several phases. We must find a solution to the Great Lemon Problem if we are to continue to keep public patronage.

A poor picture is worse than a mistake, it's an absolute crime against future business. Not only does it lose money today, it sickens the patron and destroys his desire to come to the theatre tomorrow and for some time thereafter.

Of course, the ideal condition for any theatre with a daily change, running three hundred and sixty-five days a year, is to have no less than three hundred and sixty-five sure-fire, knock 'em cold, double-barreled successes to present, but there are not that many, and there won't be that many for a long, long time, possibly not until Heaven is attained.

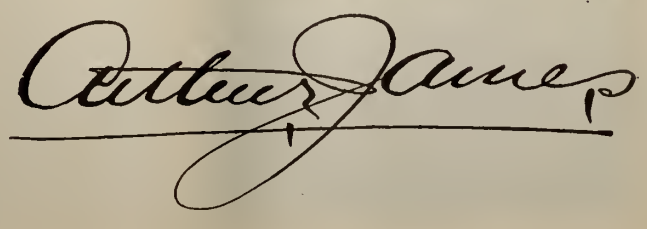
We can deal with the Great Lemon Problem by declining to use absolutely poor pictures, even if they are given away. A system must be developed whereby the producer must rise or fall by his record of good pictures. Take Rupert Hughes, for example. He hasn't made a lemon picture since he began. His product varies in value, but it is a matter of degree. He has no failures. That suggests, at least, a possibility, but the Hughes family isn't numerous.

The scrapping of poor pictures must only be done after a fair trial, because the public judgment frequently differs from the judgment of the men who accept pictures for distribution. After a fair trial the lemons should be put away.

Losses? Yes, of course, but losses come to all in all lines who do not make a product that the public will accept.

It is possible that the desired change cannot be effected overnight. Yet the change is necessary, it's right in front of us and must be made if business is to be saved from a permanent slump.

Solving the Great Lemon Problem is going to be painful. It won't be any less painful if it is delayed. Who'll start?



Kent Explains Why Tax Returns Showed False Decline in Amusement Business

THE amusement business in April really did not decline, despite the impression to the contrary created by the publication of the government tax returns, according to an analysis of the government figures by S. R. Kent, in conjunction with Paramount's statistical department. Official government tax returns, as published, are as folows: April, $5,439,014; March, $6,284,528; January, $5,369,200; April, 1921, $7,415,568.

"At first glance," said Mr. Kent, "these figures might be construed as indicating a further slump in the amusement business since January of this year. Further analysis, however, shows that the amusement business is proceeding on about the same level of activity.

"The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1 last, the government admission tax was removed from admissions of 10 cents or under. The best statistics available show that 10 per cent. of the total motion picture business is done by theatres charging 10 cents or less for admission.

"Although this change in the law went into effect in January it is not apparent in the tax figures until February. Thus the published figures show what is an apparently sharp decline from January to April.

"Another factor entering into the apparent slump in April is that the tax offices in Washington are swamped from March 15 on, through handling the income tax, with a consequent neglect of less seasonal taxes. Every April the government tax figures for April show a decline, due largely to the tremendous pressure of work put on the government taxing machinery by the handling of income tax returns beginning March 15.

"I might add that when the government tax figures are made public for this month of June they show a big jump. The reason for this sharp rise will not be so much in the improvement of the picture business, although it is improving steadily, as in the desire of government officials to get all the money possible onto the books before the end of the government's fiscal year June 30."

A Problem of the Industry

Reading, Pa., June 8, 1922.

Editor Moving Picture World:

Your editorial in the M. P. World for June 10 surely hits the nail on the head. Never have I anywhere seen a more lucid exposition of the ills that beset the motion picture exhibitor.

I am a neighborhood exhibitor in a city of slightly over 100,000. I operate three houses with a total seating capacity of 1,300. My problems, no doubt, are the same as those of numbers of other neighborhood exhibitors. And what are they?

Daylight saving, carnivals, industrial depression, hot weather. Yes, they all hurt, no use denying it. But most of those conditions recur every summer and some allowance must be made for them on that score.

My worst worry is how to make enough money in eight months of the year in order to face the summer unafraid.

How can I do it?

Mr. Arthur James in his article, "The Real Trouble With Business," has with one slash of his scalpel laid open the cancer that's eating up the exhibitor.

Mr. James figures the total of picture production at 700. Of these 35 are real successes, 300 are termed average and the remaining 365 are failures. Can anyone deny that this estimate of Mr. James' isn't fair to the producer?

I use Paramount, Goldwyn, some First National and Fox, and a few independent productions. Running six days a week I use 313 pictures a year. Of the 35 successes I show about 25, leaving 288 pictures which I divide as follows: 138 of the average and 150 of the failures. The 25 successes—and all of them will by no means draw capacity—cost me so much that taking them altogether I only make a fair profit.

Then come 138 average shows, which, in times like the present, do not bring me even a fair profit.

Finally I reach the 150 failures—covering almost half of my entire year and what do you expect me to do with them?

The failures cost me as much as the average. My expenses are the same. Where do I come in? When the patron leaves glum or sneering, or when he plainly tells you the show was rotten, what can you do about it? You know he is telling the truth. And what exhibitor doesn't know how long it takes to get these dissatisfied patrons back again in line?

My problem—like that of my fellow exhibitors—is how to remain in business being compelled to play almost 50 per cent. admittedly "punk" shows?

Can't the producer scrap them?

In the same issue, under the heading, "The Cry For Quality," Mr. James states that if the film producer scrapped his failures, he would speedily go out of business. To me it looks the other way. If the exhibitor must continue to show "the failures" of the producers he will speedily be *put out* of business.

Now, Mr. James, Mr. Hays, Mr. Producer or Mr. Exhibitor, who can solve this problem? Who can suggest a cure? Mr. Arthur James put his finger on the cancer. Who will cut it out—who can?

HICK EXHIBITOR.

LEE'S MOTION PICTURE THEATRE

Three Oaks, Michigan, 6/9/22.

Motion Picture World,
Mr. Arthur James.
Dear Friend:

Just read your article in June 10 issue on "The Real Trouble With Business." You are right. I know because thirteen years' experience tells me. Motion pictures longer than six reels are useless. (Occasionally few may go). People do not want to look at a motion picture show longer than one and one-half hours. If longer than that you see them getting restless and looking around.

This thing of paying all your money for a highly advertised picture—and after you use it you are worse off than before—is going to be stopped with me. I am going to be guided in the hereafter by my late experience. What I want and all I want is this: {Western, Comedy, Drama, Society}

A good star—5 reel picture
A good news—1 reel picture
A good comedy

My reason for not subscribing for so many trade papers as I have been is that I don't even want to know about these wonderful pictures that they tell you about. I have lost so much money on them that I am going to use good, common sense and give the people what they want instead of what I get read up to.

Respectfully,

FRANK E. LEE.

Another for Black

The Black chain of New England theatres has acquired the New Magnet Theatre at Barre, Vermont. It already controls the two other theatres in the city, the New Park and the Opera House. The Magnet, a modern house, contains about 900 seats and was recently built by local interests.

Pathe Strategy Deposes Ohio Censor; A Victory Not Without Comic Touches

State Director of Education to Act Pending New Appointment

By SUMNER SMITH

THIS story might be called "A Revelation of Incompetency" or "The Downfall of the Censor." It is a story of victory, the deposing of Ohio's woman censor, Mrs. Evalyn F. Snow, and the reversal of a decision of hers, and it will go down in motion picture history as one of the most effective blows yet struck in the cause of a free and untrammeled screen. To Pathe goes not the lion's share of the credit but the whole credit; and Pathe, as an organization, promptly lays the laurels on the head of Lewis Innerarity, Jr., whose legal mind planned the campaign. He, with characteristic modesty, praises Maxwell & Ramsey, Pathe's lawyers in Ohio, for their co-operation.

From Mrs. Snow's point of view this story is a tragedy; from the view of the industry it's something of a comedy, although of too great importance to be simply that. Here's how came the heavy fall of Snow.

Mrs. Snow's swan song was forecast when, some weeks ago, she made the now notorious "crack" that "75 per cent. of the people never think at all." She seemed to see herself in the role of a beneficient Juno ministering to all mankind and dictating what people—poor, unthinking mortals—should and shouldn't see on the screen. She held, she evidently felt, the morals of the people in the hollow of her hand. So, in a public speech, she was unwise enough to tell the greatest republic on earth that a few of the chosen—and intelligent—should dictate to the rest, or, at least imply it. If Mrs. Snow subscribed to a clipping bureau she must have been surprised at the storm her words provoked in press and pulpit throughout the country. There were those, it seemed, who differed with her and said so in pointed language.

The Beginning of the End

Pathe—or Mr. Innerarity—seized the golden opportunity with panther-like swiftness. It had been contended right along that Mrs. Snow wasn't competent to be a censor—if anybody is—and here she herself had obligingly proved it.

"Get her picture," Mr. Innerarity told Emanuel Cohen, editor of Pathe News, and Mr. Cohen forthwith did, with the dispatch that characterizes Pathe News. Mrs. Snow posed eagerly. She must have visualized her picture as being shown to every race and people on the earth, including those benighted heathen who eat cocoanuts and go around in bathing suits.

But here is what Mrs. Snow did not anticipate:

One day not long afterwards she beheld her picture in Pathe News No. 25 with the explanatory subtitle. "In the Limelight. Cincinnati, Ohio. Can Americans Think? Mrs. Evalyn F. Snow, Chief of Ohio Censorship Board, who is quoted as saying—'75 per cent. of the people never think at all.' She says: 'The people are not fit to judge for themselves.' WHAT DO YOU THINK?"

Was It Immoral?

It would have been interesting to have photographed Mrs. Snow's face at that moment. Can you guess what happened? Mr. Innerarity could have prophesied it for you—snip went the censor's shears and another elimination was entered on the books.

Then the battle began in earnest. It was an easily understandable situation. Mrs. Snow was empowered by the laws of the state to eliminate the immoral and harmful from motion pictures—and she had eliminated her own picture, taken for publication with her own consent, and remarks which she did not deny having made in public, as a public official.

Mrs. Snow wrote Mr. Innerarity a demand that the elimination go in force everywhere; she wrote "as a private citizen." Mr. Innerarity's reply pointed out that she was a public official and that she had consented to being photographed.

The Dilemma

Ohio officials were considerably flustrated, to use a good, old-fashioned word. They couldn't find a loophole for Mrs. Snow—she had erred again. And Mrs. Snow had great friends among the politicians. Truly embarrassing! They "stalled" for a time but not for long—the Pathe lawyers saw to that. They appealed the decision and were prepared to carry it to the highest court. So the attorney general finally told the governor that Mrs. Snow had to go and reversed her decision. The picture of Mrs. Snow wasn't immoral and harmful, after all.

Much has been said and written about the Ohio censorship situation. The important firm of Calfee, Fogg & White was called in to aid the attorney general.

"Coincidences"

Well, here's what Pathe is and has been "up against." An exhibitor in Tiffin, Ohio, Mr. Innerarity says, was threatened with prosecution if he didn't bring a complaint against Pathe Manager Tessier over a picture. Then Tessier was asked to plead guilty, promised that he would be let off with costs and Pathe as a company wouldn't be indicted. He refused and a jury acquitted him. That ended that.

Then the Rev. Raymond G. Clapp, of somewhere in Ohio, swore out a warrant for the arrest of Pathe Manager Jacques, of Cincinnati, on the ground that he had, on March 27, seen Pathe News No. 25—the one from which Mrs. Snow's picture was eliminated—shown in a theatre without the license number. It has since been suggested that memory tests include the question, "Did the last motion picture you saw have a license number on it?"

What was the Tiffin trouble about? Oh, yes. In ordering a certain elimination in a Pathe picture the censors' language expressly stated a scene where a comedian waxed funny in a church. Pathe lived up to the order, but later the censors said they meant to have eliminated all scenes of the church, not alone the one that had comedy in it. The jury agreed that Pathe had lived up to the letter of the order, and so all the censors accomplished was the temporary annoyance of Pathe, the arrest and extreme annoyance of an exhibitor and the bringing to light of further evidence that censorship is not well administered in Ohio, if, indeed, it is anywhere.

Riegel to Serve

By Wire to Moving Picture World

Cleveland, June 14.

B. H. Riegel, state director of education, announces he personally will direct the Ohio censorship of films and no successor to Mrs. Snow will be appointed for some time. Mrs. Snow was discharged Saturday, Riegel giving her two days to pack up and get out. She says she will not appeal. Riegel also said that some of the big pictures turned down will be given further consideration.

David Starkman Now Operating Woods Theatre, Atlantic City, as First-Run House

DAVID STARKMAN, one of the best known showmen in the country, is now operating the Woods Theatre on the boardwalk in Atlantic City, N. J., as a first run picture house. Mr. Starkman, who has successfully put over a number of high class theatres in Philadelphia and other cities, has adopted a unique, but important policy for his house which has the distinction of being centrally situated in the very heart of the boardwalk.

It is the intention of Mr. Starkman to give every production a high class presentation. This house was formerly operated as a stand for legitimate attractions. Before the Stanley-Woods interests took it over it was operated by the John Cort syndicate of New York, playing first-class Broadway attractions.

It is the intention of Mr. Starkman, who represents a powerful syndicate operating both in Philadelphia and Atlantic City, to show none but the very best productions. Those pictures will be elaborately exploited and given a pretentious presentation. Mr. Starkman opens his house under the new policy on Saturday, June 17, with Weiss Brothers' Old Testament picture, "After Six Days."

To Open 600-Seat House in Ventnor With $20,000 Organ

The Little theatre fad has seemingly taken the country by storm, for announcements of the erection of these cozy houses are frequent even at this time of the year. This week the Ventnor Realty Company, a subsidiary of the corporation controling and operating the Woods, Capitol and Bijou Theatres in Atlantic City, announced that on July 1, it will open its new theatre beautiful, the Ventnor at Ventnor, N. J., a suburb of the famous ocean resort.

This beautiful house is situated in a very exclusive residential section and is said by its builders to be the prettiest of its kind in this country. It will have a seating capacity of 600. This week a Marshall $20,000 organ was installed.

People Now Are Picture Shopping

Make your outdoor and lobby displays so attractive that you sell them your program.

On pages 742, 743, 744, will be found an illustrated article on display arrangement that will be of real service to those building a new or renovating an old theatre.

First National Is Entertaining Eight "Live Wire" Exhibitors in Los Angeles

EIGHT of the liveliest "live wire" exhibitors in the United States now are in Los Angeles, getting recreation, education and acquainted generally, as the guests of Associated First National Pictures, Inc. Unofficially they are known as the "$1-A-Week-Men." Officially, they are the winners of the Exploitation Competition conducted by First National during its Anniversary Week, Feb. 18 to Feb. 25, 1922. There were nine of these winners, but one was unable at the last moment to make the tour, and alternates were chosen for two others.

Six of the exhibitors started from Chicago on their epoch-making trip Wednesday, June 15. They received a royal send-off in the Windy City. En route they picked up the seventh. The eighth left from Seattle. Following is a list of those who are making the trip: Alfred Galtesman, Strand Theatre, Shenandoah, Pa.; Ben Davis, manager of the Colonia Theatre, Norwich, N. Y.; Ralph Steffy, Coliseum Theatre, Seattle, Wash.; A. G. Stolte, Des Moines Theatre, Des Moines, Ia.; Nick McMahon, Marlow Theatre, Ironton, O.; O. K. Mason, Regent Theatre, Wichita, Kas.; Jos. Burton, Star Theatre, Toccoa, Ga.; Ralph Lieber, Circle Theatre, Indianapolis.

Mr. Davis goes as an alternate for Edward L. Hyman, manager of the Strand Theatre, Brooklyn, who was unable to make the trip because of business pressure; Mr. McMahon is an alternate for John Paxton of the Musselman Theatre interests, Paris, Tex., and Willard C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., one of the winners also is held at home by pressing business.

First National will present the men who were unable to go with handsome tokens emblematic of the honor they won through their exceptional exploitation campaigns during First National Week. On the trip, Messrs. Burton and Mason have with them their wives, who also are close students of progressive methods in conducting and upbuilding motion picture theatres.

During the time the "$1-a-week-men" are in Los Angeles they will meet First National stars and producers and will go through the various studios, studying at close range the making of pictures.

St. Louis Musicians Refuse Arbitration; Expect Toledo Strike

To date, the Musicians Mutual Benefit Association of St. Louis, through its president, has failed to answer the offer made by Joseph Mogler, president of the Theatre Managers' Association, to submit to arbitration the differences regarding wages and the working agreement of the musicians. There have been no orchestras in the local picture houses since April 30, because the union failed to submit a new wage scale and working agreement satisfactory to the theatre owners.

Toledo picture, vaudeville and dramatic theatres are facing a possible lock-out on musicians shortly as the present contract between the Toledo Managers' Association and the Toledo Musicians Union will soon expire.

While the managers will not take any official action until August, they admit that they will be unable to pay the present range of wages in the face of present conditions and will ask the musicians to accept a cut of 15 to 20 per cent.

Paris Prohibits Celluloid Film

THE exhibtion of moving pictures of celluloid or other easily inflammable material in Paris has been prohibited by an ordinance recently issued by the Prefect of Police, according to a report just received at the Department of Commerce from Consul Forbes.

In order to avoid causing heavy losses to the manufacturers of inflammable films and to moving picture producers, lessors and exhibitors, an extension of time ending January 1, 1925, is granted within which to comply with the prohibition. The ordinance urges that these provisions be adopted by all the Departments of France, to become effective in 1925.

Officials in Washington look upon this regulation as aimed directly at the United States as retaliation for high duties and the disinclination on the part of this government to enter into commercial treaties. While the high duties complained of will not necessarily affect France's film business, it is believed that France would seize any opportunity to get back at the United States for the loss of her markets for wines, perfumes, etc.

It is probable that the State Department will be asked to take the matter up with the French Government, as it is understood that American producers will call the attention of government officials to this regulation in the near future.

Jersey Exhibitor Convention June 20 to Be Virtual Testimonial to Woodhull

By ROGER FERRI

WHAT possesses every promise of being the greatest exhibitor convention ever held within the confines of the Skeeter State will take place at Hotel Alamac-on-the-Mountains at Lake Hopatcong, N. J., on June 20, 21, 22 and 23, when the Motion Picture Theatre Owners of New Jersey get together. The convention, at which will probably be made the first official announcement by President Sydney S. Cohen of the M. P. T. O. A., of the outcome of the conferences with Will Hays this week, will virtually be a testimonial to the New Jersey exhibitor leader, R. F. Woodhull of Dover, for until that enterprising showman and executive took over the command of that organization, the Skeeter theatre owners were far from cooperatively organized. They had an organization, but it was not the progressive one that its leaders had hoped it would be.

With the election of Mr. Woodhull the organization last year took on a new lease in life and has progressed so meteorically until today, in spite of the fact that it is representative of one of the smallest states in the Union, it really is one of the strongest pillars in the M. P. T. O. A. structure. And this progress and splendid showing can be attributed directly to the energetic work and executive ability of Mr. Woodhull, who no doubt will be re-elected to the presidency. He has overcome what at times seemed like impossible obstacles and furthermore he has successfully negotiated a number of deals of general benefit to the New Jersey exhibitor in general. He is also a member of the M. P. T. O. A. committee that this week is meeting with Will Hays.

INDICATIONS point to a record-breaking attendance at the convention. Not only will members of the New Jersey organization attend 100 per cent., but incidently reservations have been made by the committee for scores of delegates from the Philadelphia and New York organizations. The scene of the convention is ideal and nothing has been left undone by the committee to keep the delegates and their guests continually on the go while at the famous New Jersey resort. From a social standpoint, the convention, like every other held by the Jerseyites, in the vernacular of the sporting world, gives every indication of being a knockout. But while the social calendar is a most inviting one and sufficiently tempting to force any exhibitor within easy reach of the resort to want to make the trip, there will be considerable business of importance on the program.

It will be recalled that this is the first M. P T. O. A. unit convention since the Washington meetings and a number of important announcements will be made. President Cohen will be on hand as will also other officials of the national organizations. These are expected to make announcements of vast importance to exhibitors generally. There will be two business sessions—on Wednesday morning at 10.30 o'clock and on Thursday morning at the same hour. It is expected that Governor Edwards will be in attendance.

The convention opens Tuesday. Delegates will register on Tuesday afternoon at 3 o'clock. Dinner will be served at 6 in the Alamac hotel, which will be convention headquarters. At 8.30 o'clock there will be boat trips, followed with radio concerts. The Tuesday program opens with the business meeting at 10.30 o'clock, with a luncheon at 1 and a sport and aquatic carnival starting at 3 o'clock. The big banquet will be held at the Alamac at 6.30 o'clock. A business session will be held Thursday at 10.30, with the golf tournament for the Alamac trophies starting at 1 o'clock. Dinner will be served at 6 with the movie ball starting at 9 o'clock.

EVERY motion-picture star of any consequence who is in the East will be on hand at the big ball. A grand march in which all the stars will participate will be a feature of the event. Among the stars who will be on hand are Gloria Swanson, Elaine Hammerstein, Alice Brady, Gene Burnell, Nazimova, Mary Anderson, Mary Carr, Johnny (Torchy) Hines, Mabel Ballin, Dolores Casinnelli, Eddie Polo, Katherine Myers, Blanche Sweet (Mrs. Marshall Neilan), and many others. Miss Sweet became Mrs. Neilan only last week. Miss Swanson recently returned from Europe.

ARRANGEMENTS for financing the State organization without the imposition of any financial burdens on exhibitors will be one of the chief topics that will be discussed at the annual convention of the Motion Picture Theatre Owners of North Carolina at Asheville, N. C., June 20, 21 and 22. A. J. Moeller, general manager of the M. P. T. O. A., will attend.

A SPECIAL meeting of the M. P. T. O. of Texas has been called for next Monday, when the report on the national convention will be submitted. It will also discuss certain plans for financing a state unit. Among other matters to come up will be a discussion on certain necessary activities concerning Texas legislative topics. The members of the advisory board include H. Mulkey, Thomas Donnell, A. W. Lilly, O. A. Englebrecht, H. H. Hoke, B. H. Hunter, W. A. Stuckert, H. H. Elliott, A. Dittmann, J. M. Reynolds, J. A. Rainey, W. F. Sonneman, T. M. Hervey and H. A. Cole. E. T. Peters is no longer a Texas exhibitor, John Sayeg has sold his theatre, Joe Davenport was killed and William Campbell has suspended business. These vacancies will be filled at next week's meeting.

DURING the national convention, Sydney Nutt and Q. C. Hauber, president and secretary, respectively, of the M. P. T. O. of Arkansas, opened negotiations with Hodkinson to play his releases on a basis whereby there would be remitted to the state organization a percentage of the film rental money. Andrew W. Smith acted for Hodkinson. Under this tieup the Arkansas organization will receive 5 per cent. of all film rentals on Hodkinson pictures for the month of July on an amount equal to the Hodkinson collections in that state and 10 per cent. on any collections in excess of June collections.

THE Western New York Motion Picture Theatres, Inc., is the title of a new organization of exhibitors being formed in Buffalo, N. Y. The incorporators are Howard F. Smith, Palace, Buffalo; Dewey Michaels, Plaza, Buffalo; Sydney C. Allen, Scenic, Medina; John W. Schatt, Opera House, Gowanda, and N. Dipson, Family, Batavia. Smith recently resigned as president of the Buffalo exhibitor organization when representatives of theatres in Buffalo and other towns voted to desert the national organization. The new unit is the first of a series which Sydney S. Cohen and his aids are contemplating forming in the state. Cohen, accompanied by M. A. Steffes and Michael O'Toole, are expected in Buffalo to address the new organization soon.

State and City Officials to Be at Senator Walker Dinner

REPRESENTATIVES of every walk of life in the metropolis will join the motion picture theatre owners of New York in paying tribute to Senator James J. Walker at the Hotel Plaza, New York, on Monday, June 19. The committee headed by William Brandt and Louis Blumenthal has prepared a program that bids fair to make the occasion the greatest of its kind ever held. Requests for reservations at the historic dinner came so fast and furious during the past week that the committee announced that all tables had been taken. Even after this announcement was made the demand continued.

Every State, and city official of any importance will be on hand, according to Chairman Brandt. Presiding justices from virtually every court in the metropolis and many from up-state cities also will be on hand, as will be former Governors and other State authorities. The city department will be well represented. Mayor Hylan is expected to be on hand. Former Governor Al Smith, who will be candidate for a United States Senatorship from New York, will act as toastmaster. He will be introduced by Gen. Edelhurtz, a popular Empire State exhibitor.

Tommy Gray, one of the most popular humorists in this country, will be on the speakers' list. Others who will speak are Former Governor Smith, Edward F. Albee, Marcus Loew, Lee Shubert, John J. Ringling, Judge Francis X. McQuade, President of the Fifth Avenue Association, Robert Grier Cook, President of the Broadway Association, Horace De Lisser, Will Hays of the Motion Picture Producers and Distributors of America, Inc., Samuel Rothafel, John Mc. E. Bowman, the hotel magnate, Governor Edwards of New Jersey, Charles M. Schwab, Adolph Zukor, Charles L. O'Reilly and many others.

E. E. Shauer Makes Big Contract for Paramount Releases in Scandinavia

NEW and increased distribution facilities for Paramount Pictures in Sweden, Norway and Denmark are provided for in a contract just signed by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, with Carl York and W. W. LeMat, two prominent film importers and distributors in the Scandinavian territory. The contract becomes effective August 21, and calls for the releasing of eighty Paramount Pictures during the coming year.

Exchanges will be opened in Stockholm, Copenhagen and Christiania at once and distribution will be begun under a plan in which Ingvald C. Oes, Scandinavian representative of the Famous Players-Lasky Corporation, will have an active part. These new Paramount distributing centers will be operated as independent exchanges, through which all exhibitors in the three countries will have an equal opportunity to book Paramount productions. This is a new development for the Scandinavian territory and it promises greatly increased distribution for Paramount's product.

Under arrangements made with Mr. Shauer, Paramount pictures will be given greatly increased exploitation in Sweden, Denmark and Norway. The fullest possible co-operation will be given the new Paramount distributors by the publicity, advertising, accessories and other bureaus of the foreign department in order that the opening of the new season in northern Europe may be made a notable event.

R-C Distributing Company Changes Name to Film Booking Offices of America

AN announcement of interest to the motion picture industry and one which is expected to have an important bearing on the future distributing methods of pictures, is made this week by P. A. Powers of R-C Pictures Corporation. The substance of Mr. Powers' statement is this:

On and after July 1, 1922, the Robertson-Cole Distributing Corporation will be known as the Film Booking Offices of America.

The purpose of the Film Booking Offices will be the distributing of R-C and independent productions through the medium of a highly developed selling organization.

By means of the Film Booking Offices, the independent producer will be assured of an exploitation and selling medium without losing his identity. Each brand of pictures will be handled separately and distinctly. The F. B. O. will be simply a highly specialized exploitation and sales agent.

The new film clearing house is willing to assist the independent director, star or author who offers a worth-while idea or plan for a picture or a series of pictures.

The R-C Studios in California will continue production and the product of R-C Pictures will be released through F. B. O. Independent producers will find a studio available for their use and may have the assistance of a staff of production specialists thoroughly conversant with the needs of the independent producer.

"To me this announcement means the realization of an idea that I have cherished for many years, "states Mr. Powers, "It means that I am at last able to give the industry an organization to fill what I believe is its most acute need—an exploitation and selling medium for the independent producer-efficient, established and reliable.

"After July 1 we will start our plan of distribution which will guarantee each producer who releases through F. B. O. the popularization and perpetuation of his brand name or the name of the individual picture. There will be no merging under one name. It will not be an 'F. B. O. Production,' but an "Ethel Clayton Production,' or a 'Harry Carey Production' or a 'Carter DeHaven Comedy' that we will sell. The producer will have his full and just credit with the trade and with the public. The F. B. O. will act simply as his agent—a pipe line bringing the product to the ultimate consumer.

"The Film Booking Offices will be willing to finance or to assist in the financing of either individual productions or a brand of productions. We believe in the independent producer, and we believe that he always will and must exist for the well being of the industry."

Washington Against Tampering with Time, Theatre Vote Shows

Washington screen fans are against daylight saving. The theatrical industry is not alone in its opposition, for a vote taken by Harry M. Crandall at his string of six local theatres developed that a large majority of patrons are against it.

A total of 14,498 votes were cast, large numbers by mail. A count of the ballots showed 10,275 against daylight saving in any form, 2,905 were in favor of daylight saving, if the clock was advanced, and only 1,318 were in favor of the present "jazz" plan.

At the present time, only the government is observing the daylight saving plan ordered by President Harding. Government departments and schools open at 8 o'clock and close an hour earlier, but the business houses, which were almost unanimously on daylight saving time when the plan was first tried out, have returned to their old hours.

First National Sues Thomas H. Ince Over Alleged Violation of Contract

FIRST NATIONAL has brought suit against Thomas H. Ince for an alleged violation of a contract said to provide that he was to deliver his product exclusively to First National for a term of three years expiring December 31, 1924, the first picture to be ready for distribution not later than December 1, 1921, and the others to follow not more than ten weeks apart. Under this arrangement Mr. Ince could turn in twelve pictures in all, if he completed one every four weeks. It is charged that only one picture, "Hail the Woman," has been given First National.

According to the papers filed in court, Mr. Ince, sometime ago, asked for a change in the contract and threatened legal action to cancel it when the change was denied him. First National asks the court to declare the contest valid and seeks to restrain Mr. Ince from taking steps to invalidate the contract, and also to restrain him from directing, manufacturing, supervising or producing for companies other than First National. The only statement forthcoming from that company was one of regret that it had been deemed necessary, in order to protect the interests of its 3,300 franchise holders, to sue Mr. Ince, who "has long held an honored position in the motion picture industry."

Colvin Brown, Mr. Ince's representative in the East, said that no statement would be made by his employer.

Outlook Bright as Hays Organization Meets Representatives of M. P. T. O. A.

Uniform Contact Discussed and Satisfactory Solution Believed Near

WITHIN the next week some definite decision concerning the uniform contract will be made known to exhibitors of this country.

While the conference between the Motion Picture Theatre Owners and Will Hays, representing the Motion Picture Producers and Distributors of America, Inc., have been held all week nothing definite on any issue with which the two representative committees had deliberated was accomplished. At press time it was known that the two factions were still deliberating and nothing of a definite nature was announced by either side, although both maintained an optimistic attitude.

It had been expected that the two organizations would arrive at some agreement before the week expired, it was apparent on Monday that the conference would last at least ten or more days.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, headed the exhibitors' delegation, while Will Hays represented the producers and distributors. Mr. Cohen will not make any public statement on the deliberations until late in this week. The same information was given out at the office of Mr. Hays.

However, from an unquestionably reliable source, a representative of Moving Picture World learned that the only subject under consideration up until Wednesday night was that pertaining to uniform contracts. Just how far the delegates had gone on this question could not be ascertained definitely, although it was learned that the exhibitors presented their version of what constitutes a uniform contrast. This, according to the Moving Picture World informant, was submitted and discussed in its entirety.

Considerable discussion arose at one of the sessions over the question of charges in replacing film burned at the theatres. Various figures ranging from 15 cents down to 6 cents were submitted, but the point was made that very few such claims had ever been paid. However, a settlement of 4 cents was finally decided upon.

Whether or not the distributors and producers will accede to the suggested modifications of the contract remains to be seen. The M. P. T. O. A. delegations, true to their promise to the exhibitors, are determined that the present contract shall be altered. They maintain that these contracts are inequitable. It is known, too, that any suggestion of a percentage arrangement will be opposed by the exhibitors.

The question of lower film rentals also was scheduled to come and no doubt will be brought up before the conference is adjourned. There is very little doubt, however, as to whether anything of a concrete nature will be done, for the reason that producers and distributors adhere to the belief that the question is one of an economic nature and cannot be solved by either side.

The M. P. T. O. A. delegations, however, armed with statistics compiled in all sections of the country, maintain that unless some radical reduction in rentals is provided for there can never be any definite co-operatively working program reached between the two organizations. The M. P. T. O. A. delegations are opposed to a compromise and determined in their stand that a substantial cut be made.

The conference was opened on Monday at the Hotel Biltmore. This and all other meetings were held behind closed doors. Both Messrs. Hays and Cohen were in attendance. It was announced on that occasion that among the many propositions that the exhibitors would submit to representatives of the producers and distributors was one relation to production and distribution economy, suggesting such a step as the solution of the lower film rentals problem.

Consideration, too, was scheduled to be given the relation of the so-called chain theatres and the houses individually owned by exhibitors, embracing the small town houses. Another demand of the M. P. T. O. A. involved the elimination of picture bookings to theatrical institutions operating in opposition to professional exhibitors. This practice, according to the M. P. T. O. A., has resulted in the loss of many thousands of dollars to exhibitors.

It was hoped by both sides that as a consequence of the conference some sort of arrangement would be effected whereby the two organizations would work co-operatively in rendering public service. The program also called for the promulgation of a program whereby the two factions would work in closer harmony with Government, State and municipal authorities and co-operatively combat legislation detrimental to the interests of the industry in general.

On Monday Mr. Hays announced that he was perfectly satisfied with the day's session and expressed confidence that much good would result from the meetings. M. J. O'Toole, of Scranton, an M. P. T. O. A. leader, was equally enthusiastic and confident that some definitely constructive understanding would result from the conference with representatives of the Hays organization.

Meetings were held day and night, all factions commenting optimistically and agreed that by the last of the current week some definite statement concerning the accomplishments of the conference would be made.

The following were present at the Monday meetings:

For the M. P. T. O. A.: W. A. True, Hartford; E. M. Fay, Providence, R. I.; Harry Davis, Pittsburgh; A. Julian Brylawski, Washington, D. C.; H. B. Varner, Lexington, N. C.; W. A. Steffes, Minneapolis; C. E. Cady, Lansing, Mich.; Jacob Lourie, Boston; W. H. Cadoret, Chicago; Howard A. Smith, Buffalo; W. D. Burford, Aurora, Ill.; Joseph G. Rhode, Kenosha, Wis.; M. E. Comerford, Scranton, Pa.; R. F. Woodhull, Dover, N. J.; C. E. Whitehurst, Baltimore; David Cohen, Binghamton, N. Y.; Joseph Duffy, Scranton, Pa.; M. J. O'Toole, Scranton, Pa.; S. S. Cohen and A. J. Moeller, New York City.

For the M. P. P. D. A.: Will H. Hays, Sidney R. Kent, W. R. Sheehan, K. W. Kirchwey.

At Tuesday's session the M. P. P. D. A., Inc., delegation was augmented by Marcus Loew, who is also a member of the M. P. T. O. A.; P. J. Godsol and Lewis J. Selznick.

Wid Gunning Resigns

Wid Gunning has announced his resignation as president of Wid Gunning, Inc., and that of Robert E. Welsh as vice-president. Gunning says he has disposed of his interest in the company and will devote all of his time to production. At the same time comes the report that R-C Distributing Corporation will handle the physical distribution of the Gunning output, with the latter company maintaining its own sales force, this arrangement to be effective at once.

Tampa Situation Tense

Sheriff Spencer's Blue Sunday campaign in Tampa, Fla., has been blocked by the refusal of County Judge Hazard to issue warrants. In a public statement the judge says he will not be used as a catspaw for political schemes. The grand jury is investigating the whole matter. Theatres were open the same as usual last Sunday, with a few exceptions. The situation is tense.

Mr. New England Exhibitor, Meet Our Own P. (Pathe) Hinz; You'll Like Him

PAUL HINZ is on his way to the Movie Magnate class. After ten years of fine effort devoted to the interests of the Chalmers Publishing Company, Paul is packing up his good disposition, his enthusiasm, sound business sense, well remembered loyalty, and five reels of feature selling talk and is moving on to Boston to add dollars to the sales sheets of the Pathe exchange there.

But to all appearances, Paul's road to movie magnateism is not the royal road of the Statement. We tried to persuade him that a Statement secured from him as he swung aboard the Metropolitan Limited or up the gangplank of the Fall River boat, outlining his policy for 1922-23, would be an effective introduction to the work he is undertaking following his resignation from Moving Picture World this week.

"How about a little word picture, Paul," we asked him, "about you standing at the rail as the boat pulls out, waving your hat and saying, 'This is going to be a banner year for Pathe. Give my regards to Broadway.' How about it?"

"Nothing doing," said Paul. "Every year is a banner year with Pathe, only they canned that word 'banner' when they first organized. If there are any banners around you'll find them in the Boston Pathe office." "That will make good copy," we said. "And now how about a little Statement about being sorry to leave this organization, enjoyable associations, best trade paper in the field, going to best moving picture concern in the field? How about it?"

"I'm off Statements, but I'll tell you and you can tell the World and the World can tell the picture business that I've enjoyed my associations with the Chalmers family. I've been with them ten years. They furnish soul to the picture business. And that's not sentiment. It's the truth. And I'm going to work with a concern that furnishes the best pictures to the industry."

"Keep that up, Paul, and you'll soon be making that Statement."

"Never made a Statement in my life and never hope to make one." Paul has not made Statements, but he has made records—for well-directed enthusiasm, honesty, capability, hard work. Mr. Chalmers is sorry to lose him. Elmer Pearson and E. A. Eschmann tell us Pathe is glad to get him.

Paul came with Moving Picture World in 1912 under James S. McQuade in Chicago. When the late G. P. Von Harleman went to Los Angeles to open the Moving Picture World office there, Paul became the World's western advertising representative. His sales record there stands unequaled. In 1920 Paul succeeded Mr. McQuade as the general manager of the Chicago office. He was brought to New York in 1922 as special exploitation man and worked in this capacity until his resignation this week.

Notice that in this story we have called him Paul. So will you. The "C" of Paul C. Hinz is as silent as the "C" in coffee sipping at a Back Bay dinner party.

Mr. New England Exhibitor, you will be glad to do business with Paul Hinz. This story does not begin to list his qualities and it is written in a more or less unserious strain to cover up a feeling of—well, you know how it is.

PAUL C. HINZ

Photoplaywrights League Attacked by F. E. Woods

A letter to Will Hays, president of the Motion Picture Producers and Distributors, Inc., from Frank E. Woods, president of the Screen Writers' Guild of the Authors' League of America, refutes the claim of the "Photoplaywrights League of America," which recently wrote Mr. Hays, that it is "the national association of photoplaywrights." The charge is made that this organization conducts a selling agency for the disposal of stories and collects from amateur writers "fees for services which we in the studios know to be most difficult, if not practically impossible, to render satisfactorily."

Fox Corporation Gives Warning Against Showing Old Version of "Monte Cristo"

FOX FILM CORPORATION, which is to release soon its modern version of Dumas' "Monte Cristo," has issued warning to all exhibitors in the United States and Canada against exhibition of the old "Monte Cristo" film distributed many years ago by the General Film Company.

The Fox company claims that the General Film Company's "Monte Cristo," now reissued, it believes, on the strength of the new Fox picture, has been declared by the courts of New York an infringement on the O'Neill-Fechter version. Fox serves notice that its company owns all the motion picture rights to the O'Neill-Fechter version of "Monte Cristo" and will prosecute any persons who exhibit, exploit, license, sell or in any manner deal with the reissued "Monte Critso" film.

Heads of National Organizations to Confer with Hays

Representatives of many of the national organizations will meet in conference with Will H. Hays on June 22, to discuss ways and means for public co-operation in the attainment of the objects for which the Association of Motion Picture Producers and Distributors of America was founded.

Mr. Hays in referring to the conference made the following statement:

"As the principal amusement of the great majority of our people and the sole amusement of millions, and as an agency of limitless moral influence and educational possibility, motion picture production is a matter of very definite public concern. We hope that this conference and similar meetings will aid us in getting every possible viewpoint for the benefit of the producers, and bring the leaders of civic affairs into the closest co-operation, all to the end that we may develop constructive ways and means for the effective application of what must be in all thinking people a sympathetic interest in the success of the association's purposes of 'establishing and maintaining the highest possible moral and artistic standards of motion picture production and developing the educational as well as the entertainment value and general usefulness of the industry.'"

Made Branch Head

O. F. Woody, who was recently appointed branch manager at Los Angeles, is glad to be back with the Select organization. Manager Woody was a member of the house of Selznick back in 1919, as head of the Denver branch, and as a token of appreciation at being back in the fold he has started off on a sales drive which he promises will get results.

11,907 Theatres Are Controlled and Booked by Subscribers to MOVING PICTURE WORLD and we can prove it.

Federation of Labor Decides Against Entering Film Industry at This Time

THE American Federation of Labor has determined not to go into the moving picture industry at the present time. Resolutions were adopted at the Denver convention of the organization last year directing the Executive Council to investigate the feasibility and advisability of having the A. F. of L. institute and maintain a studio for the production and manufacture of moving pictures, "to portray on the screen the true principles, objects, and activities of organized labor," and to investigate the advisability of establishing a chain of moving picture theatres for the exhibition of such pictures.

In accordance with these instructions, the Executive Council made a thorough investigation of the entire subject, and at the forty-second annual convention in Cincinnati on June 12 reported that "this is ot a field of activity into which the A. F. of L. can enter profitably either from a financial or practical viewpoint."

The investigation developed that there are three methods of producing moving pictures: one is to build and operate a studio and laboratory (which was contemplated in the resolutions); another is to lease or rent everything, and the third method is to contract with a competent film-producing concern for the production of the pictures desired.

"The investigation made has clearly demonstrated that to build and maintain a moving picture studio would be an unprofitable venture unless it be in continuous and profitable use," said the Executive Council in its report, following an outline of the cost of such a proposition. "This could only be accomplished if the A. F. of L. were to enter the motion picture field as a business venture, unlimited and unrestricted in the character of the pictures it was to produce.

"Another very important item entering into the production of motion pictures is the talent and settings to be employed in the making of any given picture. It is impossible to estimate this item of expense, as each picture varies in the cost of production dependent upon the number and character of actors employed as well as the dramatic and spectacular features involved. It is, therefore, evident that it is neither practical nor desirable that the A. F. of L. should undertake to own and maintain a motion picture studio.

"In looking into the practicability and advisability of a leasing plan, we find that the estimated cost of leasing a studio, laboratory charges involving fifty reels a week or 50,000 feet, and charge of superintendency, watchmen and other labor costs would approximate $160,000 a year. This estimate does not include the salaries of actors and other expenses in the taking of a picture.

"We are informed that the Labor Film Service Company spent $36,000 in the making of 'The Contrast' film, outside of the cost of promotion and releasing. This is a six-reel film. It was produced in a studio that was rented only for the time required for its completion, and while the picture contains more characters than usually appear in the average production, it does not contain any stars.

"In these days of stupendous motion picture productions, none of the large producers attempt to make a production under $60,000, and modern feature pictures range in cost from $35,000 to $500,000 and more. It is estimated that regardless of whether a picture is produced on the purchase or leasing plan, the average cost per picture, which could compete with the pictures now in the market, would range between $60,000 to $75,000. It is, therefore, evident that the leasing plan is likewise an undesirable venture for the A. F. of L.

"The third plan is to contract with a competent motion picture concern for the production of whatever pictures and films are desired. It is impossible to secure an estimate on the probable cost involved in this method, as the cost depends largely on the scale and magnitude embraced in the scenario. It is said that pictures that are not featured consisting of two to five reels range in cost from $5,00 to $10,000, but what may be termed as feature pictures range from $10,000 to $100,000. Therefore, the cost of contracting for the production of motion picture films depends largely upon how elaborate are to be the settings and the class of talent that is to be employed.

"Our investigation into the proposal of having affiliated international and local unions establish a chain of motion picture theatres, while not as comprehensive as that of producing pictures, nevertheless indicated clearly the almost insurmountable difficulties that present themselves in such a large business enterprise, and we do not hesitate to report adversely upon this proposal.

"The resolutions upon which this report is based are predicated upon the declaration that the motion picture industry is one of the greatest forces in molding public opinion and in the dessimination of knowledge, that it is a censor of activities and principles and that this influence is being used to arouse public opinion and prejudice against the trade union movement.

"Appreciative of the great influence of the motion picture productions upon the public mind and keenly alert to the dangers involved in presenting prejudiced and unfair picture productions of organized labor in its constant struggle with organized capital, the subject of presenting fairly and without bias the hopes and aspirations of the working people of our country by motion pictures, has been taken up with the motion picture producers.

"We are assured through Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., that it is the intent, desire and purpose of the motion picture producers of America to co-operate with the trade union movement to present fairly and accurately the activities and attitude of the wage earner, without prejudice and in the light of helping to uplift the great family of human toil. It is said that the motion picture producers have come to realize that if the screen is to serve humankind, it must not only be true to a correct presentation of conditions of life as it finds them, but that motion pictures must likewise encourage all movements and tendencies that tend to uplift mankind."

Labor Men See "Subtle Propaganda" in Move for Political Form of Censorship

EVIDENCES of a "subtle propaganda" that is being promoted for the establishing of a political form of censorship for moving pictures, directly aimed at labor, has been found by the American Federation of Labor, according to a report submitted by the Executive Council of June 12 at the annual convention of the organization at Cincinnati.

"It has been found," declared the report, "that under the guise of protecting the morals and safeguarding the peace of a community, motion pictures depicting the brutal and unwarranted conduct of employers' hirelings and officers of the law against the working people engaged in an industrial struggle have been censored by the state censorship commissions. By that method the public has been denied the opportunity of becoming familiar with the vicious tactics used by employers in their mad attempt to suppress and depress the wage earners in their struggles for a better day and a brighter life.

"While appreciative of the need and desirability of exhibiting only clean and wholesome motion pictures, and while unsympathetic with any means of com-

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A. M. P. A. to Give Elaborate Luncheon in Honor of British Advertising Man

ELABORATE plans are being made by the Associated Motion Picture Advertisers for a luncheon at the Hotel Biltmore, Thursday, June 22, in honor of Sir Charles Higham, M. P., the first advertising man to serve as a member of Parliament and the first to be knighted.

In connection with the luncheon, which will be attended by city officials, advertising men in all lines of business and persons prominent in the motion picture industry, there will be an unusual exhibition of motion picture advertising. This exhibition, which is expected to be complete in every detail, will contain specimens of motion picture advertising from the early days of the industry to the present time.

Every big producing company is preparing its own special display for the exhibition. Paramount is arranging some striking original drawings and posters. Vitagraph is going back to the days of John Bunny and other popular stars of the early days; Warner Brothers and Warner features will contrast their old with their new; Pathe predicts that it will have the most complete exhibit of all; and First National, Robertson-Cole, Goldwyn, Universal, Fox and other companies also are making enthusiastic predictions.

Sir Charles Higham, in accepting the invitation to the luncheon, said he considered it an honor to meet the representative motion picture producers and advertising men in New York, through the Associated Motion Picture Advertisers. He said the luncheon was particularly appreciated by him because, before entering the general field of advertising, he was a film man, having been with the Alliance Film Co.

"There are many people who do not yet understand the true worth of motion pictures," he said. "The modern motion picture man is a pioneer in a remarkable field. He has marvelous opportunities, not only for financial success, but for constructive, helpful work along new lines."

D. W. Griffith will be the principal speaker at the luncheon, and will introduce the guest of honor.

Sir Charles Higham came to this country as a representative of Lord Northcliffe and is Great Britain's credited delegate to the annual convention of the Advertising Clubs of the World.

Efforts of Censorship Forces Fail in Insidious Attack on Industry's Liberty

MOVING picture interests of Massachusetts should be particularly interested in the fact that the General Assembly of the Commonwealth was prorogued this week and that the session has ended without any harmful legislation affecting their interests. The action of the House in turning down the insidious attempt to prevent theatre owners from using their screens to fight the censorship bill, which comes up for a referendum vote at the coming election in November, should be a cause for general satisfaction.

This bill, a digest of which has been published in these columns heretofore, provided that all political advertising, the screens being particularly specified, must be signed, and there were other features in the bill that would have made it exceedingly difficult for theatre men to use the theatre screens as informative agents in the campaign to educate the people as to the evils of state censorship of films.

Through the efforts of an organization that has been and is fighting tooth and nail to bring about State censorship of moving pictures an amendment was made to the existing law that contained a nice little "joker" providing that any question submitted to the people, or any circular written, printed, posted or distributed, must be signed. This, if passed, would have enabled the proponents of the State censorship bill, while keeping in the dark themselves while spreading their propaganda, to keep tabs on all other persons who were opposed to their way of thinking. In other words they would have been able to fight behind entrenchments, while the opponents to the bill would have to make their fight out in the open.

At the outset there was a good deal of sentiment in favor of the principle of the bill, but this was overcome and the committee decided to report it unfavorably.

Back to Private Life for Myers of Montana

Senator Myers of Montana is through. The man whose efforts to investigate conditions in the moving picture industry have caused considerable publicity unfavorable to the trade, has announced that he will not be a candidate for re-election to the Senate next fall.

His resolution for investigation of the industry is before a sub-committee, which has held several hearings at which, however, nothing appears to have developed which would merit a favorable report, and it is believed that the measure will never reach the Senate. His District of Columbia Blue Law bill is also in the hands of a committee which shows no disposition to press for its enactment.

Syracuse Key City Organization Will Co-operate with State Exhibitor Body

ALL Syracuse theatre owners attended a meeting called by State Secretary S. I. Berman on June 12. A key city organization was formed to co-operate with the state organization. All theatre owners in Syracuse are members of the state league. The following were elected to office; President, James Rowe, Turn Hall Theatre; Vice-president, Jack Griswold, Savoy Theatre; Treasurer, Benjamin Fitzer, Happy Hour Theatre; Secretary, A. Robbins, Eckel Theatre.

Resolutions indorsed the work of the officers of the state organization and pledged undivided support to them, requesting the state organization to sever its relations with the national organization, the Motion Picture Theatre Owners of America. A unanimous resolution thanked Senator James J. Walker for his efforts in behalf of the exhibitors of the state.

The directors and officers of the state association have been called for an executive meeting in New York on Monday, June 19, at 1 p. m., at state headquarters, Times building. The matter of construction and regulation of theatres will be taken up. It is expected that Commissioner Sayre of the Industrial Board, or his deputy, will be present to confer with the directors.

The arbitration agreement with the F. I. L. M. Clubs of the state is about to expire, and a new and more equitable agreement must be drawn. Representatives of the three F. I. L. M. Clubs will be present for negotiation. Arrangements have been made to meet Will H. Hays to arrange for an equitable and standard contract.

The Motion Picture Theatre Owners of the State of New York has been incorporated as ordered at the last meeting of the board of directors. Arrangements for a constitution and by-laws will come up for final passage at this meeting. A complete final report of the organization's funds will be submitted.

11,907 Theatres Are Controlled and Booked by Subscribers to Moving Picture World and We Can Prove It

South Africa Film Business Increases; Britishers to Distribute Our Pictures

(*From Our Own Correspondent*)

THE moving picture business in South Africa has only, within recent years, made any perceptible headway. Hitherto, it was content to carry on in a small way, hardly sufficient to cause any great interest to producing firms. Several attempts were made to break out into a larger scope but were doomed to failure.

It was only when the African Films, Ltd., an offspring of the African Theatres, Ltd., came into the field that the outlook for big events in the moving picture world of South Africa began to assume some shape. This concern has undoubtedly done a great deal to foster big interest in the trade for South Africa. Importing a great number of films, and adopting a hiring system, also supplying their own houses, the business has made wonderful strides. Every city and small dorp (village) has picture halls, and it is estimated that over 300 halls are devoted to moving pictures, and the number is likely to increase.

The African Films, Inc., have enjoyed a monopoly of the trade, and several attempts have been made to start opposition to them, but without success. It is only recently that a serious opposition is likely to make a bid for the South African trade. The Stoll Film Company of London intend bringing their films into South Africa. The Precision Engineering Company of Cape Town are the agents, and it is intended to guarantee a permanent supply. They will put in a program at flat-rate charges. There will be no extra percentages for special features. There will be no drastic clauses in the contracts.

American Films Also

The Precision Engineering Company will not confine the programs to British films, but supply America's best, and other producing countries. This coming opposition can be looked on as a serious obstacle to the African Films, Ltd., provided capital is spent to ensure a successful holding in the country.

It is estimated that about 85 per cent of the films imported by the African Films, Ltd., are American productions, the balance being British. Hitherto, the British film has not found favor in this country, due to several faults in production and need of proper advertising. It is now evident that British producers are beginning to realize this, and there is every sign of a keen competition for the South African trade.

At the present moment a great deal of depression is being felt in the amusement world of Johannesburg and surrounding districts, due to the after effects of the recent revolution in Johannesburg. It has caused a great tightness of money, and consequently the amount of cash available for amusements is small. It will be some time before it resumes normal. In the Cape Colony, Orange Free State and Natal, the depression is not so bad and there is a fair amount of money to be spent.

Entertainment Tax

The entertainment tax is not looked on with favor in the Cape Colony, Orange Free State and Natal, and it has increased prices of admission. The Transvaal has, up to the present, enjoyed freedom from the tax, refusing to allow it, but the Administrator of the Transvaal is determined to bring it into force, and intends to shortly introduce it before the Provincial Council. Strong opposition is being arranged, as it is contended that the tax would put many small picture halls out of business.

In collecting statistics regarding the most popular pictures and screen artists, the following is a fair average. Producers: Fox, Vitagraph, First National, Goldwyn, Artcraft, Paramount. Screen Artists: Mary Pickford, William Farnum, Clara Kimball Young, Anita Stewart, Bessie Barriscale, Wallace Reid, Theda Bara, Elsie Ferguson, Milton Sills, Louise Glaum, Larry Semon, Tom Mix, Elmo Lincoln, Lon Chaney, Constance and Norma Talmadge, Katherine McDonald and Charlie Chaplin. After a long absence, Max Linder has reappeared on the screen. "Seven Years' Bad Luck" is being screened over here, and this excellent comedy is drawing capacity.

One Producing Company

The African Films Production, Ltd., have a well equipped studio at Killarney, a suburb of Johannesburg, under the general managership of W. H. Barlow Coulthard. The African Mirror, a topical weekly picture of South African events, is produced by this Company. Some well-photographed scenic films have been taken. Some of their dramatic films are fair, but the acting shows a want of necessary screen work before the camera. There is excellent material in the country as regards scenery and light, but the acting could be improved on, with experience of up-to-date production.

Prospectus is being issued to the public for a concern called the Oriental Cenimas Theatres; with a capital of £5,000, to be registered under the Limited Liability Laws of Natal, in shares of £1 each. The promoters propose to secure Oriental films from India, depicting the various phases of Indian history, religious and moral plays, national life and customs, scenery, etc. It is intended to tour through South Africa. If the flotation is successful the first two films to be screened are "Mahabarat" and "Vishuu Avatar."

The Administrator of the Provincial Council of the Cape Colony has suddenly sprung a bombshell on the Cape Colony, inasmuch as he has decided to introduce increased taxes, including the doubling of the present entertainment tax. This official is very much in disfavor, and strong comments are made regarding his action. Local papers are full of condemnation, and demands that the Provincial Councils be closed down. The effect of a double entertainment tax will have a serious outlook on amusements.

Movie Carnival Week Makes a Big Success

Movie Carnival Week, the proceeds to go to establish a benevolent and sick fund for the Film Players Club, Inc., opened at Starlight Park, Monday, June 5, and closed Saturday night, June 10.

Each day of the carnival saw some of the noted persons of the industry heading the reception committee. On the opening day, it was Eddie Polo and Mary Anderson. On following days, the committee was headed by Mary Carr and Johnny Hines, Mabel and Hugo Ballin, Dolores Cassinelli, Elsie Davenport, "Bull" Montana and Directors Lem Kennedy and William Brotherhood.

Among the features of the carnival were several baseball games some played by character actors of the Film Players Club, and others by the Film Players Flappers, the club's girl baseball nine. There were also boxing bouts and other amusements a large number of which were staged for and by children.

News from the Producers

By C·S·SEWELL

Fox Announces Big Program of Production for 1922-23 Season

A schedule of productions for 1922-23, exclusive of a long list of super-specials, was contained in an announcement issued recently from the New York offices of Fox Film Corporation. The program is to be supported by a carefully planned advertising and exploitation campaign. Many innovations in the light of press booklets, posters, stills, and other forms of paper are being planned by a staff of experts recently enlarged at the company's headquarters.

Among the Fox stars for the coming season, William Farnum will appear first in "The Miracle Child," now in production under the direction of Herbert Brenon. Tom Mix will make eight pictures, the first of the series being "Just Tony."

Among the plays in which John Gilbert will be seen are "In Calvert's Valley," by Margaret Prescott Montague, directed by Jack Dillion; "The Splendid Outcast," by George Gibbs, directed by Jerome Storm, and "Across the Border." The first of the Charles Jones series of eight is entitled, "West of Chicago." Dustin Farnum will be seen in six pictures, including "The One Way Trail," by Ridgwell Cullum, and a series of Richard Harding Davis stories.

There will be eight Shirley Mason pictures. She will be seen first in "The Little Teacher." William Russell will appear in three pictures, among which are "The Crusader," by Alan Sullivan, and "Mixed Faces," by Roy Norton. Mr. Fox will present a new comedy star—Lupino Lane, the popular British fun-maker. The first of three Lupino Lane comedies is "The Reporter."

There will also be three comedies presenting Clyde Cook. Al St. John will appear in eight comedies. The Lee children, Jane and Katherine, will appear in a series of two-reel comedies. There will be Sunshine comedies, one released every other week, and twenty-six Mutt and Jeff Animated Cartoons, and the semi-weekly Fox News.

William Fox will release two hundred and twenty-six subjects to the public in the season of 1922-23, among which there will be fifty-seven dramatic subjects.

Pickford Company Now in Hollywood

After devoting five full weeks to hard work in re-filming "Tess of the Storm Country" in a complete fishermen's village she had built on Chastworth Lake, thirty miles from Los Angeles, Mary Pickford has taken her company into the Pickford-Fairbanks studios at Hollywood, where most of the remaining scenes of this screen classic will be made.

Quicker Collections Indicate Renewed Showmen Prosperity

Of all barometers which record changing business conditions, none is to be compared for accuracy with the one called "collections." E. A. Eschmann, Pathe general sales manager, makes this observation in connection with a positive statement that recent collections on account of film rentals are very much better than they have been for months past.

"Largely increased collections," says Mr. Eschmann, "are reported from practically all of the Pathe branch exchanges. This means that every section of the country shares in the renewed prosperity of which quicker collections is the best possible evidence. It also means that the picture business is marching along with the trend of business in general.

"In the Name of the Law" Will Start Pre-Release Run July 9

"In the Name of the Law," the R-C special, which will be released early in the fall throughout the country, will open for a pre-release run at the George M. Cohan Theatre, 43d Street and Broadway, New York City, Sunday, July 9.

Preparations are now under way to make this opening a notable event. "In the Name of the Law" is the first picture which R-C has placed in a Broadway "legitimate" theatre, and the Cohan Theatre will dim its footlights for the silver-sheet for the first time in its history.

With an enlarged corps of exploitation men R-C Pictures has prepared no less than forty-one separate and distinct ideas with which "In the Name of the Law" will be exploited. Each of these, states R-C officials, will be entirely original and so varied from the conventional exploitation stunts that they will be of unfailing appeal.

Wanda Hawley and Milton Sills Featured in "Burning Sands"

Soft nights on the desert, the gay life of Cairo, dark skins and white, love and intrigue, mingle in "Burning Sands," George Melford's new Paramount special production featuring Wanda Hawley and Milton Sills, which is nearing completion at the Famous Players-Lasky Hollywood studio. Possessing much of the same atmosphere as "The Sheik," which was Mr. Melford's creation for the screen, it presents, nevertheless, an entirely new set of characters and situation, it is stated.

"Burning Sands," was photodramatized by Olga Printzlau from Arthur Weigall's story.

title of the story was "Jack Spurlock, Prodigal" and received nation-wide attention during its publication a few years ago. The picture was directed by Rowland V. Lee.

Helen Ferguson will be leading woman for Russell in his next picture for Fox, which will be temporarily titled, "The Crusader." The story is by Alan Sullivan and Howard Mitchell will direct. It is being filmed at the West Coast studios.

Pickford and Fairbanks Films Being Made for Fall Release

Mary Pickford and Douglas Fairbanks have been working strenuously recently on their respective current productions for United Artists' release this fall.

Many of the stirring night scenes in the Town of Nottingham, one of the most impotant locales in Mr. Fairbanks' "Douglas Fairbanks in Robin Hood" have been photographed during the last several nights and the star, in the title role, has been kept exceedingly busy stirring up the populace of that quiet old Twelfth Century community against the usurping Prince John.

Meanwhile Miss Pickford, in the role of her revival of "Tess of the Storm Country," the picture which made her famous a few years ago, was out on location with her company every night at Chatsworth Lake, while her director, John S. Robertson, completed all the night sequences in this picture.

One Colored Reel in Hampton Film

"The Light in the Dark," Hope Hampton's production for First National release in September, will contain one reel colored by the new Eastman process. Her new vehicle, written by William Dudley Pelley, is a modern drama with a thousand-foot cut-in. of Arthurian romance. This part of the picture, having been completed in colors by the new process, was privately shown by Jules E. Brulatour in the Candler building projection room last week.

New Actors in Griffith Film

Announcement is made that new faces will be seen in D. W. Griffith's forthcoming production, being made under the working title of "At the Grange," for release through United Artists. The completed cast includes Carol Dempster, Porter Strong, Henry Hull, C. H. Croker-King, Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison. The picture will be in seven reels.

Fox Picture for Release June 5

George Horace Lorimer, editor of Saturday Evening Post, is the author of "A Self Made Man," the Fox production, starring William Russell, which will be released June 5, according to announcement from Fox Film Corporation. The original

Selznick Buys Mac Harg Story

Myron Selznick has purchased the motion picture rights to the story, "Wine," by William Mac Harg, which originally appeared in Hearst's International magazine.

"Wine," despite its name, is a modern story and will be produced for the screen as a special production and with an all-star cast.

Madge Bellamy in J. Pickford Film

Madge Bellamy has been selected to play opposite Jack Pickford, in his picture, "Garrison's Finish," now in production for release this fall by Allied Corporation. Arthur Rosson is directing.

Walsh Toes Mark

R. A. Walsh, one of the directors recently signed by Goldwyn, is ready to begin filming Carey Wilson's first story written for Goldwyn, "Captain Blackbird."

Premiere of "Nanook of the North" at the Capitol Is Marked by Many Unusual Tie-up Displays

In connection with the premiere week of "Nanook of the North" at the Capitol Theatre, beginning on June 11, Pathe and the theatre management united in unusual tie-up displays which thoroughly focussed public interest on the already celebrated screen classic of the arctics.

The occasion was "in the air" everywhere—throughout New York's wide-spread amusement district especially, and in literary and art circles. In addition to Mr. Rothafel's attractive lobby and foyer displays of native Eskimo costumes, weapons, implements, utensils of all kinds and a veritable museum of Eskimo curios, he "tied up" the Capitol engagement of "Nanook" with "Eskimo Pie" in windows of seventy-five Liggett windows, which kept thousands of interested spectators gathered at those main thoroughfare points.

The Winchester arms shop windows on Forty-second street held attractive Eskimo curios brought down from the North of Explorer Robert J. Flaherty, F. R. G. S., producer of "Nanook." In the windows of Putnam's book shop at Fifth avenue and Forty-fifth street, beautiful photogravures of characters and scenes in the picture held changing groups fascinated from morning till night. A set of eighteen of these realistic are representations is issued by Putnam in portfolio form.

The interior of the exclusive Coffee House Club nearby—favorite meeting place of the best-known literary men, authors, critics and publishers—liberally display art reproductions of Mr. Flaherty's immense collection of "stills" from "Nanook."

On Tuesday Mr. Rothafel and Mr. Flaherty were guests of honor at the Dutch Treat Club, whose membership contains the most celebrated names in America art and literature. They delighted their hosts with a screening of the highlights of "Nanook of the North."

In the meantime the Capitol management and Pathe had secured for the "Nanook" premiere the interest of society leaders and the entire membership of the American Geographical Society, the Explorers' Club, the Canadian Club, and other organizations of wide influence in travel and out-door recreations.

Showmen Play Up Harold Lloyd in Big Electric Signs

An exhibitor's utterance that, "Harold Lloyd is a short name but long enough to reach around the world, spelled in letters of electric lights," was recalled last week in a remarkable variation of the remark—squire miles instead of linear extent.

In Greater New York alone upwards of 300 houses had their "Lloyd" sign out, announcing either a recent two-reeler, the four-reel "Sailor Made Man" or one of a score of Pathe's enormously successful Lloyd comedy re-issues. The "electric" lure of the star's name was recognized as the main inducement to picture patrons.

Big theatres like the Rivoli, the Broadway and the Strand on Broadway, and the Strand in Brooklyn, and smaller theatres of equal importance in their respective neighborhoods in Manhattan and all the other Boroughs of the City of New York had their Lloyd signs out.

On the opposite side of the continent the most lavish display of "Lloyd electricity" was in Los Angeles—where every week has been decribed as "old home week for Harold." In the meantime the boards in all Pacific Coast cities present a veritable barrage of twenty-four sheet "Grandma's Boy" anticipation.

Fox Organization to Give Big Picnic for Employes July 22

The second big step toward promoting greater personal friendship among employes of Fox Film Corporation was taken shortly after the birth of Fox Folks, the official Fox house journal, when General Manager Winfield R. Sheehan appointed a committee to arrange for a big picnic and outing Saturday, July 22, at Bear Mountain, at which all employes of the home plant (including those connected with Fox theatrical enterprises), the New York Fox Exchange, and managers of Fox Theatres in Greater New York will be guests of Fox Film Corporation.

The committee named by Mr. Sheehan consists of Emanuel Preiss, general auditor and comptroller, chairman; Al Freedman, business manager of the laboratories; Max Golden, business manager of the studios; David A. Morrissey, of the publicity department; William Bach, technical director of the studios, and Jack Myers, of the New York Fox Exchange. Provisions are being made to accommodate between 700 and 800 people. The fast Hudson River steamer, "Onteora" will be chartered for the day.

After the arrival at Bear Mountain, the remainder of the afternoon will be given over to games, athletic contests and comedy races. Generous prizes will be provided.

Title Changed

Advices from the coast state that the title of the comedy on which Buster Keaton is now working has been changed from "The Vision" to "Day Dreams." It will be released by First National.

Paramount Says "Manslaughter" Is Staged on a Lavish Scale

"The most lavish scene since 'Joan the Woman'" was the verdict of the veterans around the Lasky studio after witnessing the staging of the Roman bacchanal by Cecil B. DeMille for his current production, "Manslaughter," Famous Players says.

The episode in "Manslaughter" which is used to point a powerful moral, shows Rome just before the fall—pagan Rome with all of its licentiousness and debauched beauty. At the height of the revel—while the guests, dancers and guards slumber in drunken stupor—the barbarian hordes storm and gates and pillage, burn and destroy everything in their path.

Leatrice Joy, in the role of the patrician hostess of this bacchanal, and Thomas Meighan as the leader of the barbarians, have the principal roles in this scene as, with Lois Wilson, they have in the major portion of the actual story of "Manslaughter."

Credit for the settings goes to Paul Iribe. Jeanie Macpherson made the adaptation from Alice Duer Miller's story.

De Mille to Start on "Clarence"

William de Mille is scheduled to begin work next week on "Clarence," his new production for Paramount, adapted by Clara Beranger from Booth Tarkington's play.

Lenine, Isadora Duncan, Yachts, Bull Fights in Selznick News

One of the interesting features, it is said, which distinguishes Selznick News No. 1048-C is the number of foreign subjects contained in this reel. The best and most important happenings of five countries are shown.

Premier Nicolai Lenine, of Russia, now reported dead, is shown at his last public appearance in Moscow. German farmers are seen inspecting the latest ingenious methods of tilling the soil.

The win of the miniature yacht Polka Dot, representing the United States, over the British challenger Endeavor, as well as the Russian and German subjects are also shown, as is Isadora Duncan, noted dancer, and the Russian poet she recently married.

For recreation there are pictures of motorcycle polo in California and bull-fighting in Mexico, while in Austria more than 50,000 of Vienna rolls out to see ye merry game of football between picked teams of the army. The long-talked of wedding of Miss Catherine Hughes, daughter of Secretary Hughes, is duly shown for Selznick readers.

Popular Novel and Play to Be Filmed by Preferred Pictures

A popular novel and stage play of a generation ago is soon to be picturized by Preferred Pictures, Inc., for release through the Al Lichtman Corporation, according to an announcement by B. P. Schulberg.

"We have just completed negotiations which give us the motion picture rights to 'Thorns and Orange Blossoms,' the famous novel by Bertha M. Clay," said Mr. Schulberg. "There are but few stories that have ever attained such wide circulation in book form. It is estimated that more than three million copies were printed, which means a possible reading public of fifteen million people. And this without considering the fact that it was first run serially in a popular magazine.

"Then, too, as a stage play, 'Thorns and Orange Blossoms' ran for many years and was one of the most successful melodramas ever produced."

Lloyd Picture Highly Praised

"Grandma's Boy," the Harold Lloyd-Associated Ehibitors feature, is the kind of picture producers must make if they are to enjoy the favor of the American public, declared "Exceptional Photoplays," the official publication of the National Board of Review of Motion Pictures. In the current number Grandma's Boy" is one of three films recommended to exhibitors.

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Pathe Lists Fannie Ward Playlet and Fine Array of Short Subjects for Release June 25

Fannie Ward, in an extraordinary Pathe Playlet, "A Japanese Nightingale," and a fine list of short subject features, including one serial episode are to be scheduled by Pathe for release the week of June 25. The playlet has been re-edited from a former feature success adapted from the novel by Onoto Watana, which was also dramatized by William Young and played for an entire year on Broadway.

"Between the Rails" is the twelfth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchinson.

"Some Baby" is the latest Hal Roach comedy, featuring "Snub" Pollard. The comedian is assisted by Marie Mosquini, who appears as his bride; and Noah Young is the deep-dyed villain of the story. The comedy opens with the wedding of Pollard and Marie.

"The Cat and the Pig" is the new animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created in their screen form by Cartoonist Paul Terry.

"Wanted—$5,000" is the title of the current re-issued one-reel comedy, starring Harold Lloyd and featuring Bebe Daniels and "Snub" Pollard in the cast.

"Many Happy Returns" is the new Rolin comedy scheduled for current release. Eddie Boland is featured in the offering, with Sunshine Sammy, Ethel Broadhurst and Mark Jones seen in prominent roles.

Pathe Review No. 161 presents a series of all-star subjects headed by a new feature of Alaskan life, "The Reindeer Round-Up."

Pathe News Nos. 52 and 53 presents the important events of the world of current interest photographed by the staff of Pathe cameramen. Topics of the Day No. 26 supplies the motion picture screen with the latest choice bits of wit and humor culled from the presses of the world.

To Use New Idea in Lighting, in Filming "The Easiest Way"

To completely change from one scene to another, yet still maintaining the same identical sets and backgrounds, by the mere turning of a series of electric switches, is the remarkable innovation which Myron Selznick promises to give to the art of the silent drama in the near future.

For the past several weeks Myron Selznick, in conjunction with a research staff, has been experimenting upon a new method of stage lighting, radically different from anything that has yet been introduced to motion pictures, and the developements made in recent experiments prove, it is said, that the process is practical in every way for cinematography.

It is Mr. Selznick's intention to first use these new lighting effects in the screen version of Eugene Walters' famous drama, "The Easiest Way," which will soon be picturized.

Associated Exhibitors Film to Get Long Run in San Francisco

Arthur S. Kane, president of Associated Exhibitors has announced that M. L. Markowitz, owner of the Strand Theatre, San Francisco, has obtained the first engagement in that city of "Grandma's Boy," Harold Lloyd's first five part comedy feature, produced by Hal Roach, now having its premier run in Los Angeles. The picture will open at this well known Market street house July 23, booked for an indefinite run. The contract, it is said, calls for the largest rental ever paid for a picture in San Francisco.

At approximately the same time as the Strand engagement in San Francisco, "Grandma's Boy" will play also the T. & D. Theatre, across the bay in Oakland, one of the largest and finest houses on the west coast.

Nineteen Theatres Play First Runs on Christies in One Week

Listed during the last week of May were nineteen theatres which played first runs on recent Christie Comedies. Educational exchanges, which distribute these comedies, state that this number of first runs during a single week for one brand of comedies is a record but that it is not much over the number of first run play dates for the average week.

The theatres which have booked these pictures for first runs are: The Garden, Milwaukee; Granda, San Francisco; New Grand Central, St. Louis; Rialto, Washington; Karlton, Philadelphia, and Mark-Strand, Buffalo.

The Palace, Dallas; 12th Street, Kansas City; Strand, Des Moines; Metropolitan, Atlanta; Strand, Omaha; Strand, Providence; Karlton, Philadelphia; Stillman, Cleveland, and Palace, Washington; Capitol, St. Paul; Rivoli, Baltimore; Strand, Des Moines; State, Minneapolis.

Work Begun on New Production

Constance Binney, the American screen and stage star, has commenced work at the studios of Ideal Film Company, Ltd., of London, where she is starring in the screen version of "A Bill of Divorcement." It is expected to be ready for the opening of the Fall season.

Magazine Readers Demand Valentino as Cover Subject

Interesting evidence of the drawing power of Paramount stars comes from the impartial test just announced by Motion Picture Classic, one of the fan magazines published by Eugene V. Brewster in Brooklyn, with a circulation of nearly 250,000.

In the June issue the editor, Miss Susan Elizabeth Brady, announced that the subjects for Classic color covers would be chosen by readers interested enough to write a request for their favorite. In the month since the publication of the June issue more than five thousand letters were received with one name dominating the requests — that of Rodolph Valentino, star in Paramount pictures, the subject of 1227 letters.

Responding to this popular demand, a painting of Mr. Valentino has been made in the costume he wears in "Blood and Sand," which will appear on the cover of Classic for October.

Thomas Meighan, another Paramount star, was second on the request list for covers, more than one thousand persons requesting his photograph in colors. Third place went to Antonio Moreno, with 925 requests, while Wallace Reid, also a Paramount star, came forth, with 923 letters from Classic readers.

Consideration of the fact that the four high candidates were all men is striking testimony to the drawing power of masculine players, particularly since most editors believe pretty women are preferred on magazine covers.

Many Angles to Exploitation of Jackie Coogan Production

Sol Lesser says it is not often that a feature photoplay offers the exhibitor as many opportunities to get behind it and boost as does ackie Coogan's current release, "Trouble."

"Trouble" itself is a title that much can be accomplished with. In many sections of the country, it is said, exhibitors have gone so far as to get out entire front newspaper pages with eight column "scare heads" to the effect Jackie Coogan was in trouble, etc.

Practically every city and town in the United States and Canada has merchants handling Jackie Coogan articles with whom the theatre owner can co-operate in window displays and newspaper exploitation in addition to his own, it is stated.

According to Mr. Lesser reports from forty-one large cities in the United States indicate that Jackie's latest film is a fitting successor to "My Boy" and that audiences everywhere state they are highly pleased with the production.

Says School Authorities Are Interested in "Sport Review"

In addition, it is said, to the theatrical value of the "Sport Review" series now being produced by Jack Eaton for Weiss Brothers' Artclass Pictures Corporation, it is stated that these single reel releases are attracting the attention of various public school authorities in different cities throughout the United States. They are being booked for public school and college showings regularly, it is reported.

Among the most popular Sport Reviews for Young America, according to Goldwyn, are the following: "Playing the Game," "Record Breakers," "Building Up," "Winter Pep" and "Speed." In addition to the popularity of Sport Reviews in the public schools, bookings are also being requested from Goldwyn by various Y. M. C. A. branches, Government posts and the Navy Yard. The entire series of twenty-six films has been booked for the various dreadnoughts of the Navy by Joseph O'Reilly, in charge of film entertainment at the Brooklyn Navy Yard.

To Be R-C Star

Helen Jerome Eddy will soon enter on her career as an R-C star. Six R-C vehicles have been planned for her. Her organization is known as Ray Carroll productions.

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Schenck Buys Famous Play

Norma Talmadge's next vehicle for First National release, will be "The Voice From the Minaret," an adaptation of a famous stage play, according to a telegram received this week from the West Coast. Work on it will start next Saturday, June 17.

Robert Hichens, one of the most popular of living authors, wrote "The Voice From the Minaret," which is a highly dramatic and colorful tale of the mystic and storied Orient.

The purchase of the play by Joseph M. Schenck, producer of the Talmadge attractions, makes another step in his announced program of producing only "masterpieces," hereafter—the best stories that money can buy, produced by the best talent available. Frank Lloyd will direct.

Rex Ingram Film Coming to N. Y.

Rex Ingram will come to New York from Hollywood within a month, bringing with him the first completed print of his latest production for Metro Pictures Corporation.

This screen creation by the director of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," is a photoplay written by Mr. Ingram himself. Its title has not as yet been chosen.

"Lonely Road" Is MacDonald's Next

Katherine MacDonald's next starring vehicle for Associated First National release is to be "The Lonely Road," an original story by Charles A. Logue, who has written two other recent MacDonald film stories.

The picture will be directed by Tom Forman, who is now directing Miss MacDonald in "White Shoulders," an adaptation of a Saturday Evening Post story by George Kibbe Turner.

Prints Received

Select exchanges have all received their prints on "The Forbidden City," the revival of an early success Norma Talmadge achieved when she was being brought to stardom by Lewis J. Selznick. The feature was created from a story by George Scarborough and was directed by Sidney A. Franklin. Thomas Meighan leads Miss Talmadge's support.

To Change Title

A new title will be selected for the first Harry Carey production to be released through R-C Pictures. The picture was completed this week at the R-C studios in Los Angeles and was tentatively titled, "Combat."

Alice Brady Is to Have Star Role in "Missing Millions"

One of the finest casts that has ever been assembled in the East, Paramount says, has been selected to support Alice Brady in "Missing Millions," her first screen production in nearly a year.

David Powell, who recently completed work in "Her Gilded Cage," with Gloria Swanson, and "The Siren Call" at the Paramount West Coast studio, was called to New York to play the leading male role, that of "Boston Blackie."

The production of "Missing Millions" marks the reopening of Paramount's Long Island studio, which has been closed for nearly a year, and the debut of Alice Brady as a Paramount star. Miss Brady's last screen work was done in Realart pictures eleven months ago. Since that time, she has appeared on the legitimate stage in two plays and also in a vaudeville sketch.

Joseph Henabery is directing the picture. Richard Johnston is his assistant and Gilbert Warrenton is photographing it. Albert Shelby LeVino made the adaptation from one of Jack Boyle's famous stories.

Pathe Signs to Distribute the Johnny Jones Two-Reel Comedies

Under a contract just signed by Pathe and J. K. McDonald Productions, Inc., the Johnny Jones series of two-reel comedies will have Pathe distribution, the releases starting July 30. The first release will be "Supply and Demand," which already has been shown at the Capitol Theatre. Five others of the first series will be put out at intervals of four weeks.

The boy star, Johnny Jones, is well-known to picture patrons for his characterizations in the Edgar series, written by Booth Tarkington. In the new series bearing his name there is promised the same engaging qualities of American boyhood that won Johnny Jones' reputation as foremost among the boy actors, "always natural and lovable," while the stories will present an original and thoughtful boy angle in the logic and romance of business.

The Canadian, English and Australian press have shown Johnny Jones to be a great favorite with film patrons in those countries.

Tom Mix's Horse Shares Honors with Star in "For High Stakes"

Summer entertainment of the light, thrilling type is, it is said, provided in Fox's latest Tom Mix production, "For Big Stakes," which is scheduled for release June 18.

In addition to the stunts displayed by the robust star, the picture offers a selection of episodes featuring the famous horse, "Tony," Mix's steed. Lynn Reynolds directed. The story is of a wandering cowboy who rescues the father of a motherless child from the persecution of a dishonest town administration and later drives the powerful crowd of saloon cronies out of their haunts. Patsy Ruth Miller, the popular seventeen-year-old, plays opposite Mix.

"Up in the Air About Mary" Slated for Release June 25

Associated Exhibitors announces the release, June 25, of a five-reel comedy film, "Up in the Air About Mary," which is declared to be a whole bundleful of laughs, while telling a story of romantic interest.

The picture was produced and directed by William Watson, who has been film editor of the Keystone Comedies, assistant director at the Mack Sennett studios, and with Fox Sunshine Comedies. Mr. Watson is said to have made the most of the opportunities offered by "Up in the Air About Mary," including a series of seashore scenes in which a bevy of bathing girls is conspicuous.

Associated Authors Building to Be Ready by September 1

John Howard Carr, president of Associated Authors Productions, Inc., arrived in New York City recently from Orlando, Fla., where he inspected the construction work on the two-unit studio building being erected for that organization.

It is expected the building will be ready for occupancy by September 1, when production will start on the second of the six pictures which Associated Authors is to make for Associated Exhibitors release. The first of these features will be produced in the neighborhood of New York, work starting about July 1.

Connolly Gets Letters of Thanks

Mike Connolly, casting director of International Film Service Company, Inc., is proudly displaying to his friends two letters of appreciation for his work in connection with the May drive for the benefit of the Association of the Improvement for the Condition of the Poor. One letter is from Cornelius N. Bliss, which enclosed a copy of a special resolution that has been spread on the minutes of the association and which reads in part: "The Board wishes in particular to express its thanks to Mr. Mike Connolly for his generous assistance to the May carnival." The other letter is from Mr. Will H. Hays.

Exhibitor Praise

An eloquent tribute to "Sonny," Richard Barthelmess' third production for Associated First National release, was paid by Charles W. Picquet, manager of the Carolina Theatre, Pinehurst, N. C., in the following letter to Manager F. P. Bryan, of the First National Exchange at Charlotte:

"My hat is off to Richard Barthelmess, his director and the whole bunch that had anything to do with producing his new picture, 'Sonny.' I think Barthelmess will score the biggest hit of his career in this picture and I believe all who have seen his recent pictures will agree that 'Sonny' is the finest of the lot, even with 'Tol'able David' in mind."

Work Started on Vidor Production

Gus Inglis, general manager for Florence and King Vidor, announces that production work on the fourth of Miss Vidor's features for Associated Exhibitors began Monday, June 12, at Catalina Island, with Mr. Vidor directing. Following the finishing of this picture, which will complete the first series of four, Florence Vidor films for Associated Exhibitors, the star will take a short rest, during which time Mr. Vidor will direct Laurette Taylor in "Peg o' My Heart," for Metro.

R-C Has Added to Producing Units

With four units producing and two more preparing, R-C Pictures this week announced the addition of still another company to its important roster. With this company Miss Gloria Joy, the eleven-year-old star, started production this week on a series of twelve two-reel comedy dramas. Miss Joy will be directed by Sherwood MacDonald.

Vidor to Direct

King Vidor has been selected by Metro to direct Laurette Taylor in "Peg o' My Heart," the famous play by J. Hartley Manners.

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

News of the West Coast

By W. E. KEEFE

At the Hal Roach Studios, Harold Lloyd is nearing the completion of his current comedy, the title of which is not yet announced. Mildred Davis plays opposite Lloyd.

* * *

Paul Parrott is taking the first scenes of a new comedy at Mt. Lowe. The cast includes Jobyna Ralston, who plays the leading role and Eddie Baker. J. A. Howe, who wrote the story is also wielding the directorial megaphone.

* * *

Blanche Sweet left Los Angles this week enroute for New York where she will marry Marshall Neilan. Announcement was made by the Marshall Neilan organization that a wire had been received from their director announcing that the wedding would take place soon after Miss Sweet's arrival in New York.

* * *

Announcement is made by the R. C. Pictures Corporation that Sherwood MacDonald has started a new comedy series of twelve two reelers featuring Gloria Joy.

There are four units producing pictures at the R. C. plant with two additional units getting ready to start within the next two weeks.

Harry Carey has just completed a production, the temporary title of which is "Combat." Robert Thornby is directing "Wreckage," an original story by H. H. Van Loan in which the Beery Brothers, Noah and Wallace play the leading masculine roles, with Virginia Browne Fair and Arline Pretty in the leading feminine parts.

Helen Jerome Eddy will soon start on a series of six feature productions in which she is featured, at the R. C. plant.

Ethel Clayton is selecting a story for her next R. C. production.

* * *

R. A. Walsh has selected Antonio Moreno to play the leading masculine role in his "Captain Blackbird," his first production to be made at the Goldwyn studio in conjunction with the Goldwyn producing organization. The cast selected thus far includes George Siegman, William Mong and Harry Meyers.

* * *

Allen Holubar will stage some of the most important scenes of his forthcoming productiou, "Broken Chains," the $10,000 prize story, at Santa Cruz among the giant Redwood trees, Claire Windsor, who plays a leading role has just had her hair bobbed for the picture.

* * *

Two additional comedy companies have started at the United Studios. These are the Rideo Comedies and the Fred Hibbard Comedies.

* * *

Norma Talmadge will soon start working on "The Voice From the Minaret" written by Robert Hichens with the adaptation made by Frances Marion. The production will be made at the United Studios with Frank Lloyd directing, assisted by Harry Wile.

* * *

Lloyd Hamilton and Jack White, of Hamilton-White Comedies, will resume production at United Studios next week. Hamilton is to make six specials under his own name and White will supervise twelve Mermaid Comedies.

* * *

The Robert O'Connor productions will soon start a series of five reel features at the Hollywood Caswell Studios.

* * *

Phillip Rosen will direct Rodolph Valentino in his next production, "The Young Rajah," which June Mathis adapted for the screen, from the novel, "Amos Judd," by J. A. Mitchell. The supporting cast is now being engaged.

* * *

Lambert Hillyer gave a deep sea fishing party aboard the good launch, "Moonlight." His guests included Wallace MacDonald, William Rau, Stephen Roberts, Dwight Warren and "Scoop" Conlon. A big catch of barracuda was made.

* * *

While Hillyer and his party were making a big catch, another fishing expedition consisting of John Jasper, general manager of the Hollywood Studios, Inc., C. W. Bradford, Pete Smith, Bennie Zeidman, and Fred Baxter also went on a three-days' fishing expedition at which they made the record catch of the season. They did not even get a nibble.

* * *

Director Victor Herman has completed the script of an original story which will be Owen Moore's next production for Selznick. The title of the story has not been announced. The production will be staged at the United Studios.

* * *

Harry Meyers has been engaged to play the principle male role in J. L. Frothingham's production, "The Vengeance of the Deep" an original story by A. B. Barringer which Frothingham will direct.

Educational Pictures for Summer Include Sherlock Holmes Series

Educational's schedule of short subjects for June, July and August, if not stronger than the schedule for any similar period in the history of the organization, at least has never been surpassed, that company states.

Perhaps the most notable feature in Educational's effort to provide exhibitors with the best in short subjects at a time when they need extra quality to overcome the handicap that warmer weather puts on the box office, is the beginning, in June, of distribution of "The Adventures of Sherlock Holmes," which, in the words of one of the publications in the industry, "will mean money in the pocket of every exhibitor in this country."

Two of these pictures, "The Devil's Foot" and "The Flying Detective," have already been released, and two more will be released each month until the series is concluded, including July and August. "A Case of Identity" and "A Scandal in Bohemia" will be the next releases, being made available to exhibitors on July 9 and July 23, respectively. Eille Norwood portrays the role of Sherlock Holmes in all these pictures, and Hubert Willis is Dr. Watson. They were directed by Maurice Elvey, and were made from the original stories by Sir Arthur Conan Doyle.

An extra effort has been made to put into the closing pictures of the Christie Comedy, Mermaid Comedy and other series of Educational Pictures the finest work of the year. "Poor Boy!" the final Mermaid Comedy in which Lloyd Hamilton will be featured, is a late June release. The last previous Hamilton picture of the Mermaid Comedy series was "The Rainmaker," which was accepted by many keen critics as the best Lloyd Hamilton picture made up till that time.

"Rapid Fire" and "Treasure Bound," Jack White productions in the Mermaid Comedy series, closing the 1921-1922 series, will be released in July and August.

The Christie Comedy Company, which set for itself an extra high standard for story and fun in "Cold Feet," the travesty on the Northwest Mounted Police, which was released at the end of May, has striven even to outdo this record in the final pictures of the 1921-1922 series of Christie Comedies.

"Bucking Broadway" and "Mile-a-Minute Mary," two of the fastest and funniest comedies Christie has ever made, will close the Christie series, released in June and July.

Production work already is well under way on the first pictures of the 1922-1923 series of Christie Comedies. This series will include twenty pictures, as against twenty-four a year for the last two years. This arrangement was reached by the Christie Comedy Company and Educational, so that each Christie Comedy could be made a bigger and better production. There will be as much money spent on the twenty as there was on the last twenty-four.

Among the single-reel subjects that are to be shown during the summer, the June schedule includes "The One Man Reunion," the second number of the Wilderness Tales by Robert C. Bruce, to be classed and discussed as an exceptional motion picture in Exceptional Photoplays, the critical publication of the National Board of Review of Motion Pictures. It follows "My Country."

Educational will continue to release its popular Torchy Comedies, featuring Johnny Hines as the "Torchy" of the screen, and its Campbell Comedies, with the lovable children and animals, right through the hot months. The summer schedule also will include a two-reel special on the subject of the radio, the first special that has been released by Educational since "How to Grow Thin."

R. C. Bruce Film Highly Commended

"And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce which Educational is distributing, was the first one-reel picture ever discussed as an exceptional picture in the National Board of Review's publication, Exceptional Photoplays. It was reviewed in the first issue of this publication for this year.

In the second issue, for March-April-May, just out, another picture of this series, "The One Man Reunion," is reviewed, and highly commended.

Film Re-edited to Three Reels

"A Japanese Nightingale," starring Fannie Ward, is announced by Pathe as a playlet out of the ordinary because of its lavishness and beauty. The offering has been scheduled by Pathe for release the week of June 25. The playlet has been re-edited to three fast-moving reels from a former feature success.

Engage Hughes

Goldwyn has another excellent actor for the filming of Sir Hall Caine's "The Christian," in the person of Gareth Hughes. He will not join Director Maurice Tourneur, Richard Dix, Mae Busch and Phyllis Haver in England, but will join the company at Goldwyn's Culver City studios upon its return from England. Mr. Tourneur expects that to be the latter part of June.

Keeping in Personal Touch

By FRITZ TIDDEN

THE leaders of the league won all along the line Saturday with one exception, where the Goldwyn-Vitagraph nines clashed and the Lions retained their clutch on third place. Borak distinguished himself by pitching a two hit game. The Lion twirler not only displayed a higher brand of hurling than in any previous contest, but for the first time was forced to show all he had as the Vitagraph bunch held the winners to two runs, the last of which came in the ninth on a hit by Meitzle. The batteries were: Borak and Lung; Snyder and Naylor.

First National held a batfest at the expense of Marcus Loew's boys. Metro scored first on a hit and error combination, but by the sixth inning the Franchisers had amassed a total of 11 runs and were never headed. Loges pitched good ball for the winners.

The Mountaineers hit their stride beating Pathe and Eschman, the Roosters' star hurler, by a 14 to 10 score; but only after a close contest, in which the Pathe outfit tied the score in the fourth, only to be beaten out later. Four pitchers were used: Mahon, Warren and Cassidy being the battery for Paramount and Eschman; Carroll and Wiggin for Pathe.

Universal took Hodkinson into camp in a hard fought contest at Fort Lee by a 7 to 4 score. Kraft pitched a splendid game for the losers and came near winning his own game with the support of Van at short and his own homer which was good for three runs in the fourth inning. The hitting of P. Christoff, who garnered a homer and two singles, coupled with errors by Hodkinson, turned the tide in favor of Universal. Batteries: For Universal, P. Christoff and Owens; for Hodkinson, Kraft and Robinson.

Standing of the League

	W.	L.	Pct.
First National	4	1	.800
Paramount	4	1	.800
Goldwyn	3	2	.600
Hodkinson	2	3	.400
Metro	2	3	.400
Universal	2	3	.400
Vitagraph	2	3	.400
Pathe	1	4	.200

* * *

Walter Hill, perhaps better known as Walt, Rambles or Hi Speed, who has been doing general housework on a Remington up in the publicity department at Selznick's, has resigned his position. Walt has been engaged by the Columbia Amusement Company to conduct a press department for the organization, which has thirty-six theatres in its chain with thirty-six shows to play over the wheel.

Fildom's loss is burlesque's gain, if a trite phrase is pardoned. The Columbia Amusement Company is to be congratulated in securing the services of a man with Walt's ability.

* * *

Speaking of Walt, he says that Selznick films are delivered to Australian showmen by kangaroo express.

If you believe that you'll believe anything.

* * *

John Brunton, former head, with his brother Bob, of the Brunton studios, left New York last Wednesday for Miami, Fla., where he will assume charge of the new million dollar studios erected by Glenn Curtiss and a group of capitalists.

* * *

Randolph Bartlett, who has been specializing upon the editing and titling of German productions for the American market, left New York last week to spend the summer in New England completing a novel. Among recent German productions which Mr. Bartlett has edited are the following: for Famous Players—"The Loves of Pharaoh," "The Wife Trap," "The Greatest Truth," "Eyes of the Mummy;" for First National—"All for a Woman;" for R. L. Giffen—"The Prince and the Pauper." He just completed the series for Famous, and while he expects to return to New York in the fall he intends doing only free-lance editing, and devoting most of his time to magazine fiction and special articles.

* * *

The spirit of loyalty to the flag that prevails among motion picture people asserted itself strongly on Flag Day, June 14. In practically every motion picture house throughout the country the American flag was prominently displayed, and in many picture houses patriotic prologues or exercises took place.

One of the biggest of the distributing companies, Associated First National Picture, Inc., held exercises simultaneously in all of its branch exchanges and in the New York office. These took place at noon and consisted of saluting the flag and repeating the oath of allegiance to the flag.

* * *

Movie sign of distress: "'Mother I Need You,' 3 Days Only."

* * *

Bill Oldknow is in town, preparing for an extended tour of Europe. He, with Mrs. Oldknow, sails on the Majestic June 17 and expects to return in September.

Joe O'Neill, for years a member of the staff of the New York World and one of the most prominent and best liked Metropolitan newspapermen, has joined the Hays organization as director of publicity.

* * *

Max Linder's burlesque of "The Three Musketeers" has been retitled, "The Three Must Get Theirs."

* * *

Harold B. Franklin has assumed his position as general manager of the theatre department of Famous-Lasky.

* * *

Film statisticians have begun compiling figures on bathing girl comedies. They are trying to arrive at their "face" value.

* * *

Sig Schlager sails for Europe on the Majestic June 17. Sig's orchid colored straw hat goes with him, to knock the natives for a row of pearl gray bowlers. His business mission is secret.

* * *

Marc Lachman has returned from an exploitation tour.

* * *

Our advise is to take a child to see "Nanook of the North" when it plays in your community. It is a question which one of you will enjoy it most.

* * *

R. H. Clark, manager of the New York First National Exchange, is back from his trip to California.

* * *

Courtland Smith, of the Hays organization, addressed a meeting of the Assistant Directors' Association at a meeting last week in Keen's Chop House. Smith has left town for Milwaukee to address the convention of the Advertising Clubs of the World this week.

* * *

When "Clay Dollars" reached Russia the natives cut the film into bits and used it for currency.

* * *

Ernest O. Van Pelt, manager of sales for Sacred Films, Inc., is in New York in the interests of the series of one-reel Bible pictures that firm is producing.

* * *

Edwin Carew, producer of C. C. Burr's "I Am the Law," is another film luminary who finds plenty of coolness to keep him in New York during the summer.

* * *

Business must be good in Philadelphia, for the independent exchangemen there are commuting between that city and Atlantic City daily. Dave Segal, of Royal Pictures, Inc., has leased a luxurious home in the fashionable Prescott Apartments, while Lou Burman, of Independent Film Corporation, also has moved his household belongings to a spacious cottage at the famous summer resort, where he entertains the film boys regularly.

* * *

Herman Garfield has settled down in New York for the summer and, according to our State rights editor, is looking around for some worthy successor to his "Parish Priest" to exploit during the colder months.

* * *

Ben Levine has resigned as general sales manager of First National Exchange, of New York.

* * *

The Friars' Club held their annual election at the Monastery last week. The following officers were elected to preside during the coming year: Abbot, George M. Cohan; dean, William Collier; secretary, J. Frank Stevens; treasurer, Ralph Trier. The board of governors will be composed of Paul Henkel, Leo L. Redding, Harry B. Nelmes, W. B. Weinberger and Gus Hill.

* * *

Miriam Batista, young m. p. star, left last week for an extended tour of Southern states, where she will make personal appearances in Loew Theatres.

* * *

Katherine Hilliker is now permanently associated with the Goldwyn forces cutting, editing and titling productions.

* * *

A girl, Ann Seeman Marin, was born to Mr. and Mrs. H. N. Marin June 8. "Ned" Marin is general manager of Distinctive Productions.

* * *

Charles Kenmore Ulrich, editor of the Paramount press books, was recently the guest of honor at a weekly luncheon of the Kiwanis Club, of Anoka, Minn., where he was spending his vacation at the home of his daughter. The chairman of the day was Fred Larkin, manager of the Anoka Theatre and secretary of the Minnesota M. P. T. O. A., and in introducing Ulrich he alluded to him as "one of those publicity editors whose work is a boom to small-town motion picture exhibitors, and whose influence for good upon the picture industry cannot be over-estimated."

Ulrich, in his address, presented a large array of interesting facts regarding the motion picture industry, spoke convincingly against legalized censorship and emphasized the potency of the screen as a factor in the social life of the nation.

* * *

The Rialto Theatre has undergone a great change. The familiar

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

NOTED TRAVELER ON LONG JAUNT

Our own Epes Winthrop Sargent is making a circular tour of the country and Canada with a delegation of Masons

Greek columns and traced cupola have disappeared and in their stead there is a small theatre proscenium with a magnificent painting of Giotto's "Figaro's Wedding" at the two sides. The new stage and investiture is the work of Joseph Urban. Many months have been expended by Hugo Riesenfeld and Urban in planning the new stage and decorations for the Rialto so as to make possible the presentation of interludes behind a curtain.

Also at the Rialto there has been installed a new Wurlitzer organ. C. Sharp Minor, one of the best known theatre organists in the country, was engaged by Riesenfeld to play this week and display the wide scope of the new Wurlitzer instrument. Minor's selection, written by himself, and described by slides, has proved to be a tremendous success at all performances.

* * *

"Lady Godiva's" adventure has been screened, possibly as a warning to girls who would bob their hair.

* * *

Gene Burnell, star of the Lee-Bradford special, "Determination," this week signed for a starring role in a feature that Chelsea Pictures Corporation will distribute. Miss Burnell has been making personal appearances in conjunction with first run showings of "Determination" and in the past six weeks has been the recipient of considerable publicity. At a recent showing at Woods Theatre in Atlantic City, Miss Burnell was given a royal reception by distinguished city officials. She will continue making personal appearances during the summer months, her next engagement being in Scranton, Pa., during the week of June 26.

* * *

Louis Weiss and Bert Ennis, of Weiss Brothers' Artclass Pictures Corporation, left Tuesday for Atlantic City, N. J., where they will supervise the premier showing of "After Six Days" at Woods Theatre, over which Dave Starkman presides.

* * *

Among the New York visitors this week were Harry Rapf and Jack Warner, from Warner's coast studios; Jack Cohn, producer for C. B. C. Film Sales Corporation, Oscar Jacobs, producer of Weiss Brothers' "Adventures of Tarzan," and Pen Friedman, of Minneapolis.

* * *

J. S. MacHenry, secretary of the corporation and advertising manager of Exhibitors Herald, has resigned his position to take effect June 24 and expects to leave immediately for New York, his former home, where he will take a much needed month of rest and recreation visiting his parents and playing golf. Following that he will take a position with one of the big producers with headquarters in the East.

Mac is one of the pioneers in the Chicago field, becoming associated with the Herald in July, 1915, on its third issue. Since that time he has been constantly connected with the Chicago trade advertising for this journal excepting one year from May, 1918, to April, 1919, when he served his country in the 54th Artillery, 18th Division. In addition to having charge of the local advertising, MacHenry has made himself one of the most popular men on "Film Row" by his weekly column, "Chicago Personalities."

* * *

Most of the action in "The Sin Flood," a forthcoming Goldwyn release, takes place in a saloon.

Sounds like a historical film

* * *

Albert E. Smith sailed June 13 on the Aquitania for an extended tour of England and France. He is accompanied by Mrs. Smith (Jean Paige).

Smith will spend some time at the London headquarters of Vitagraph, and it is his intention to make a tour of the branches throughout England. Incident to this tour he will make a close study of English atmosphere and locales for a number of forthcoming English productions.

* * *

Watterson R. Rothacker is back at his desk in Chicago, having recovered from an operation in St. Luke's Hospital. He expects to spend a week in New York prior to sailing for Europe July 8, in connection with a London Rothacker laboratory.

* * *

J. D. Williams has returned from his trip to the coast.

* * *

J. D. Hampton is back from Europe.

* * *

Ben Friedman, of Minneapolis, is in town.

* * *

Elsie Ferguson has been engaged by Marc Klaw to be starred in Bernard Fagan's play, "The Wheel," which has just concluded its season in the Apollo Theatre, London, where Phyllis Neilson-Terry played the leading role. The title of the play will be changed for America, to avoid confusion with a play called "The Wheel," which was presented here last year.

There have been several rumors as to who was to play this part, and Mr. Klaw states that no one was ever in contemplation for the part except Miss Ferguson. The play will have its American production in the autumn.

Miss Ferguson sailed last week on the Mauretania for London, where a special performance of "The Wheel" is being arranged for her.

* * *

Will Page will not go to Europe with Morris Gest after all. He has decided to remain here and go to work for William Fox, who "borrowed" the press agent from Gest for a period of time to do some special work on some Fox specials.

* * *

Mabel Normand sailed for Europe on the Aquitania June 13. After visiting Paris, London, Rome and Berlin, Mabel will return to the temperance side of the broad Atlantic.

* * *

C. G. Kingsley, well-known throughout the industry as "Neil" Kingsley, has rejoined the sales force of Paramount after an absence of five years and is now covering Zones 1 and 2 out of the Kansas City office. Kingsley was formerly manager of the Pittsburgh office at the time James Steele had the Paramount franchise there. During the past five years he has been branch manager for Fox, Select and Realart, in various cities. Prior to his connection with pictures he was manager and agent for a number of Broadway successes in the legitimate field.

* * *

Employees in the New York office of First National have organized the First National Club and have laid out an attractive program of social affairs.

The first event held under its auspices was a dinner dance, at which Hope Hampton was the guest of honor. Several outings are planned for the summer. The officers elected are:

President, Steve McGrath; vice president, Joseph Kelly; secretary, James King; recording secretary, Sol I. Shernow; treasurer, Ed Grainger.

The purpose of the organization is to promote good fellowship among the employees of First National. Among the advantages accruing to the members, in addition to the social activities, will be those of co-operative buying. Special terms will be arranged with leading stores and manufacturers in every line of business.

* * *

Sidney R. Kent has returned from a short trip through the Middle West.

* * *

Nazimova has joined her husband, Charles Bryant, in New York. They are at the Claridge. No arrangement has been made as yet for the distribution of "Salome."

* * *

Hunt Stromberg has returned to the coast.

* * *

Julius Steger, supervising director for William Fox, sails on the La Savoie for Europe to meet Fox in London. He will advise on the purchase of story material abroad, and will go to Rome to look over "The Shepherd King," which J. Gordon Edwards has recently completed there.

* * *

Lots of folks will think that Eugene O'Brien named his new picture, "John Smith," in their honor.

* * *

Charles Eyton, general manager of the Lasky studio, is expected back in Hollywood about the twentieth of the month from a lengthy vacation spent in China. Kathlyn Williams, who in private life is Mrs. Eyton, and who accompanied her husband on the trip, will start work immediately on her return in William de Mille's production, "Clarence." Victor H. Clarke has been occupying the post of general manager at the studio during Mr. Eyton's absence.

Hodkinson Corporation Contracts for Release of Chester Comedies

Contracts were signed during the past week between the W. W. Hodkinson Corporation and the Chester Pictures Corporation for the distribution by the Hodkinson Corporation of a series of six Chester Comedies. The productions are in two reels.

The first of the series which is already completed and approved by the Hodkinson Corporation is "The Jungle Romeo," featuring "Snooky," the inimitable Chimpanzee.

According to the terms of the contract, the pictures will be released at intervals of two months, the date of the first release being tentatively set for late in September.

The Chester Comedies is the first series of short comedies ever announced for release by the Hodkinson Corporation, and with a few exceptions constitute the only short features this company has marketed. The exceptions are the Triart series of two-reel masterpieces, the Great American Authors Series and Movie Chats.

Irvin Willat Reproduces Storm at Sea on Lasky Studio Stage

Irvin Willat, in the staging of a series of melodramatic scenes for his new production, "On the High Seas" has successfully accomplished, according to Paramount, a feat which many directors have attempted with at best only indifferent results. He has, it is said, succeeded in reproducing on dry land a storm at sea, investing the episode with a realism which promises to confound even the cinema experts.

A sequence of scenes had been enacted on a schooner off the coast of San Perdo, but certain technical requirements of the episode in question made it necessary to reproduce the after deck of the schooner on the Lasky studio stage and there make the scenes with all the effects of a rocking boat, dashing spray, lightning, wind and the raging of the elements. Jack Holt, Mitchell Lewis and Dorothy Dalton are featured players.

"On the High Seas" is an adaptation by E. Magnus Ingleton of the first original screen story by Edward Sheldon, the noted dramatist.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Uses Radio Telephony to Make Business Instead of Letting It Take His Patrons

RADIO telephones are almost a threat to the picture theatres and most managers are still wondering what to do about it. Apparently the general decision seems to be to sit tight and see what happens.

In all probability you can buy second hand radio sets very cheaply in about a year, but that is not going to help in the meantime. The best way seems to be to use it and to make it work for you instead of against you.

Down in the Southern Enterprises territory W. J. Melvin, who manages the St. Petersburg theatres, was the first to figure that the way to meet it was to use it.

The naval station at that point was putting in a broadcasting station with the idea of getting the amateurs interested; knowing how useful the wireless operators were found to be during the war.

Mr. Melvin put in a good set and got hold of an operator who could show results, and he advertised that he would give the complete program of the opening of the local station.

The Mayor Opened

The Mayor made the opening address and there were other prominent speakers as well as soloists. Mr. Melvin gave the entire program, and his patrons were decidedly pleased.

Since then he has had the operator on the alert. His set can even get Pittsburgh on favorable days, and whenever the operator gets anything good, he switches it into the house and lets the audience in on it.

As a result even the fans are deserting their own sets to come down to the theatre to see how that is getting along, and Mr. Melvin gets their business through giving them what they want.

The Circle Theatre, Cleveland, is already advertising radio concerts, it will be remembered that the first radio concert on the Pacific Coast was given by Roth and Partington at the California Theatre, San Francisco, and Pat Argust was broadcasting and receiving at the Princess Theatre, Colorado Springs, something like a year ago, offering a complete service for a time.

It would seem to be the more intelligent plan to make the radio work for you instead of working against the radio. If you wait long enough there will come a political campaign in the fall and when the politicians get broadcasting their speeches and mussing things up, there is going to be a slump in radio activity. Meanwhile you can get more advertising from the radio than you give to it, as a general thing.

Preferred a Cutout to a Painted Banner

Generally Joe Bradt, of the People's Theatre, Portland, Oregon, uses a special design for his space in the lobby, or rather for the space not used for lobby purposes. He has made some very elaborate designs for this position.

When he came to "The Rosary," the First National 24-sheet, with its characters above the title, he felt that this would save cost and still bring better results. He had it cut out around the heads, and set this in front of a cloud backing. In front he put a border of foliage to mask a set of reflectors throwing their rays upward upon the sheet, and he had something just as good as a special design and at a much smaller cost.

Because he felt that the title of the picture might be regarded with suspicion by Catholics, he gave a pre-showing to the clergy and prominent laity, and used the resultant endorsement to draw an especially large Catholic business, for, of course, the picture is devoid of offense to the church.

Hand-Picked List Was Used for Exploitation

Getting a picture over in a metropolis helps it in all that territory, and the American Releasing Corp. sent L. H. Grandjean, its publicity manager, up to Albany to help put over Cardigan at the Clinton Square Theatre.

It was felt that the patriotic atmosphere of the novel would make a strong appeal to the patriotic societies and others who are interested in Americanism, and a list of the heads of all societies was prepared from the city directory and other sources.

It made a lengthy compilation and the number of names precluded the original stunt of a personal approach to all. A selection was made of those whom it was deemed most desirable to approach through a personal call, and original typewritten and signed letters were sent to all the others, asking them to be guests of the management at a special showing.

The result of the campaign was a rarely representative audience, all of whom were enthusiastic in their praise. The best of the comment was used in newspaper work and included the State Regent of the D. A. R.; the president of the Mother's Club; the head of the American Legion in that district; the Boy Scout executives and representatives of other societies.

Beating the Contract on Top Price Tickets

The Capitol Theatre, Calgary, wanted to get more than the regular admissions for "The Four Horsemen," and it wanted to make the patrons like it.

It announced that the top prices for this engagement would be the $1.50 the contract required them to charge. They added that there would be but two seats at this price, which would be purchased by the management. The regular scale was fifty and seventy-five cents with loges at one dollar, and a lot of persons praised the Capitol for its cleverness who might otherwise have spent the time roaring about the increased prices. With a $1.50 top, the 75 cent seats did not sound as bad as they might otherwise have done. Instead of hurting the house, it was a permanent help.

For a long time the old Grand Opera House in New York used to charge $1.50 for the first row of seats to comply with a contract which enabled them to get the higher priced attractions for their dollar top house in the happy days when $1.50 was the price at the best Broadway shows and only Joe Jefferson dared charge more.

Made One Sheet Give 3 Cutouts and a Banner

B. B. Garner, of the Casino Theatre, Lakeland, Fla., came close to a record when he cut one 24-sheet on "The Silent Call" into three cutouts and a banner.

The cutout of the man was placed on one side of the lobby with that of the girl on the other, with "Strongheart" in the centre. All were backed by pines. The title he pasted on cloth and used for a banner.

There was nothing small or cheap looking about it. It looked as good as though three threes and a 24-sheet had been used. It just happened that this First National poster cut up economically.

A First National Release.

BASING THE LOBBY DISPLAY ON A 24-SHEET CUTOUT

Usually Joe Bradt, of the People's Theatre, Portland, Ore., uses a special painting in the space at the right of the cut, but the poster for "The Rosary" looked better to him than anything he could think of, so he used that, with a backing

Selling the Picture to the Public

Let Rifled Safe Get Back Portion of Loss

Sweet are the uses of adversity. Burglars got into the Howard Theatre, Atlanta, jimmied the combination and went away with some $2,700. The Monday papers carried news stories of the happening.

So many persons came to the theatre, asking to see the safe that Frank Bell and Gus Grist, two of De Sales Harrison's assistants, were interrupted in their work. They suggested to the manager that he put the safe in the lobby and let everyone look at it.

A Paramount Release

A SAFE PLAY

Mr. Harrison put it into the lobby with a couple of spotlights to play on it and with a pasteboard arrow pointing to the broken combination lock. He lettered signs advertising "The Green Temptation," which was to be his next attraction, and the connection was so apt that a lot of people declared that Mr. Harrison had wrecked the safe himself to get an advertisement. This was too good to be true, but it helped make talk that helped make money.

And the newspapers all carried a second story.

Some years ago a similar stunt was worked and the manager had a tough time persuading the insurance company that there really had been a robbery. He almost failed to get it.

A Paramount Release.

HERE IS SOMETHING NEW: A LOBBY LOAN COLLECTION

Oscar White, of the Rex Theatre, Sumter, S. C., wanted an unusual lobby for "Fool's Paradise." He borrowed exotic plants from home growers and made a lobby display that brought practically everyone in the town to see the collection

Plant Loan Collection Sold "Fool's Paradise"

Looking around for something new, Oscar White, of the Rex Theatre, Sumter, S. C., decided that since part of the story is laid in Siam, a collection of tropical plants would be quite classy.

There was no botanical garden to raid, but he knew a number of women who were proud of their unusual plant treasures, and he persuaded most of them to contribute to a loan collection in his lobby.

The result was a showing very much out of the ordinary. The papers made mention of the display, and people came to see the plants and stayed to see the picture.

Mr. White did not make the mistake of crowding the plants with his pictorial display. Only two-floor frames were used. All of the rest was against the wall; three paintings being skied above the doors and box office where their bright colorings were in pleasant contrast to the green of the plants below.

If you try this, be sure to guard the plants well or the damages may offset the publicity value.

Circus Season Is Here: You Can Hire Elephants

With the exception of the largest circuses, most tent organizations rent out their elephant blankets for the street parade and then hang the blankets in the big top during the shows.

Lewis J. Bissinger, of the Washington Theatre, Dallas, Texas, was out for a record on "Over the Hill," and he was using everything, so when the posters went up, he searched out the contractor and arranged to blanket the three elephants with the show. Only two show in the cut, but the third is behind the bull on the right. It cost only $20 and this included the display of the blankets in the tent.

Another good hook-up was with a local tractor distributor, who was glad to have the theatre arrange for a street display of his tractor; something he could not get for himself. A trailer was carried with A boards lettered: "Are you one of the 250,000,000 people who will see 'Over the Hill?' Go today. Your golden opportunity." The only cost was for the two signs, and this was very small. Keeping the muffler open gave a noisy ballyhoo.

What the press agent calls a "conicular" shaped board was used for the lobby, hiding the box office. He means a triangular board, for a flat is not a cone. Anyhow, it was supposed to be a hill with a road leading up and over, and it made a very good display piece and they can repaint it and use it for the volcano picture, if they have not run that yet.

With newspaper and window work the three week run was help up to the last and a new record was created for Dallas.

A Fox Release.

THIS PARADE DISPLAY COSTS ONLY TWENTY DOLLARS

Outside of the Barnum and Bailey, most shows will rent their elephant covers for local advertising and hang the blankets in the big top for two shows. This was used by the Washington Theatre, Dallas, Texas, to help a three-week run

An attractive lobby display is as important to the theatre as an attractive window display is to the store. It arrests attention which invariably brings the sale.—O. T. Taylor.

Selling the Picture to the Public

A Paramount Release.

THIS MAY HURT THE EYES, BUT IT HELPS BUSINESS

It looks like an Alaska totem pole painted by a futuristic artist, but J. M. Edgar Hart, of the Palace Theatre, El Paso, says it is an Aztec design. Whatever it is, it helped "Her Husband's Trademark" like a big brass band

Jazzy Aztec Lobby Was Her Husband's Trademark

You don't have to look on this page for the cut of Edgar Hart's lobby at the Palace Theatre, El Paso. The chances are that it saw you first.

Done in vivid colors, but in dull paints, it beat the rehearsal of an amateur orchestra for noise, but it helped to get them in. There was also a large banner on the marquise and a 24-sheet on the top of the building.

Apart from this Mr. Hart did not do much other than to get a sheaf of telegrams from the players and director and work them to death, and some posters and a few newspaper items and the regulation ads and 2,000 heralds and a whoop her up for the fact that the screens for the picture had been made in and around Dallas.

He made all the noise he could for $22, and at that rate loud shouts must come about ten cents a dozen down in Texas.

Hart says that lobby is pure Aztec in design, which goes far toward explaining why the race is extinct. They went blind looking at their pictures and then starved to death because they could not find food, but a little in a lobby helps a lot to get attention.

Planned a Banner to Tell More Than Title

Most banners are more or less perfunctory. They announce the star, the title and perhaps the date, and then they lie down on the job.

For Katherine MacDonald in "The Woman's Side," the Majestic Theatre, Memphis, planned a banner that would sell.

Picking up the telephone scene, this idea was gotten over, one size of the banner showing the hand with the telephone and the lines "A crafty man held the telephone. Again his voice came through. 'Is that story O. K.? Again the girl's voice: 'Say 'No.'" On the other side was a woman's hand holding a revolver with "Stop! Say no!" above it and the line "A desperate girl stood behind the gun."

This argued a big story, and that brought a good sale, where the usual non-committal banner would have sold only the star.

This display looks over full, but this is largely because all of the work is in white. In the photograph, without color, it looks like a dime museum, but it probably looked all right in actuality.

This Sounds New

Goldwyn sent an exploitation man to help the State Theatre, Scranton, get over "Theodora," and the exploiteer invented a new one.

He had an employee of the house take two frames for the picture and go to a prominent corner. They were heavy frames, and he could not be blamed for setting them down while he waited for a car. When enough people had had a look, he decided that he would wait for the car on the next corner, and moved his ballyhoo along.

Just Human Nature

Had they used the frames for a regular ballyhoo, a lot of people would have passed them over as just an advertising stunt. Because they did not know they were supposed to look—they looked: just as a man in a street car will read his neighbor's paper when he has precisely the same issue in his own pocket. Good, eh! You bet.

English and Italian heralds were distributed, but cards were placed in twenty stores, and there was a large banner of Theo and the lions over the house front, but the rubberneck ballyhoo helped a lot.

Cost Four Passes

It cost only four passes to borrow a lot of anchors, life preservers, rope and other ship stores to stack in the lobby of the Victory Theatre, Tampa, when they showed Moran of the "Lady Letty."

It brought in around $200 more than the same days of the preceding week, though it is to be presumed that Valentino helped on this.

Tampa is a centre of the sponging and fishing fleets, and ship chandlery is handy, but even inland the nautical display is useful.

It is a lot easier to borrow than many managers imagine, and lack of knowledge on this point costs them money.

Gish Girls' Costumes Interest Boston Fans

Now it is the costumes used by Lillian and Dorothy Gish which are attracting the attention of the fans. In Boston a pair of dresses worn by the sisters in "Orphans of the Storm" were on display in one of the most crowded localities of that narrow-streeted business section and the crowd around was so great that they had to wait until Boston had gone to bed before even a flashlight could be taken.

This stunt was used to freshen interest in the play for the second run at more popular prices than those charged at the first showings at the Tremont Temple.

A First National Release.

TELLING THE STORY ON THE BANNERED FRONT

This front of the Majestic Theatre, Memphis, looks over-posted because all of the sheets are white, but it does not use more than the avrage paper. The big point is the real selling banner

Selling the Picture to the Public

Made Song Sell Play Through Reiteration

When "School Days" was booked at the Strand, Memphis, manager Coleman figured that the title was used to connect with the Gus Edwards song and song production, and that the logical scheme would be to play up the song.

He bought a number of records and borrowed a phonograph with a repeater attachment. Several hours a day, the song was played continuously from an upper window in the Strand building, while it was also made a feature of the musical program in the house.

In addition to this, he gave records—and passes—to a number of bootblack parlors having phonographs, and they used the records up for a week in advance and during the showing.

Another drive was on the dance halls, each of which had a "School Days" night. The song was sung and the dance immediately following was a waltz, to the same melody, with ticket prizes to the best dancers.

Copies of the song were ordered on consignment and displayed in the music stores.

For the last touch, Mr. Coleman sent out a street man who was dressed as a kid and who stopped every little while to play the song on a mouth harp. He was expert in its use, and you can get pleasing music from one of these devices if you know how.

There was a school room setting in the lobby; merely a desk and chair with a stool for the dunce, and a word contest was conducted in one of the newspapers.

A Warner Brothers' Release

TWO STUNTS ON "SCHOOL DAYS" USED IN MEMPHIS

Manager Coleman, of the Strand, made a school lobby and sent out a dunce ballyhoo with a blanketed dog. Every little while he played the song on a mouth harp. The song was played everywhere and a drive was made on the sheet music

Victrola Race Track Used English System

Because he wanted to get into a phonograph store window, Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, used a four-foot compoboard Victor record for the basis of his display, mounting it on a turn table.

On this he placed four quarter posts, lettered for the attraction, and four horses which ran the wrong way of the track; the same as they do on English courses. This was backed by an enlargement of a still from "Turn to the Right," draped with velvet instead of being framed. It made a very pretty display and got considerable attention for the play.

If you want to jazz it further, put a fixed finish post in front, number the horses and announce that the horse nearest the post is the winner of the race. Arrange to stop the motor every few minutes and let human nature take its course. It will work for any racing play and the idea of the record will get you into almost any phonograph store.

Mr. Cunningham writes that he uses a special stage setting for his overtures, working light effects. Recently he added to this by taking the colored section of the Pathe Review and running this in the middle of the overture. He dims the foots, but keeps a constant play of changing lights on most of the set.

The stage effects for overtures is not as new as Mr. Cummings thinks, for Eddie Hyman, at the Brooklyn Mark-Strand frequently uses a special set for an overture, as has repeatedly been described in the weekly Hyman box. It is not new, but it is still good.

A Metro Release.

TURN TO THE RIGHT HORSES ALL RAN TO THE LEFT

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, used a Victrola record four feet in diameter as the basis of his display; and, of course, the horses ran the way the record was supposed to turn. But it got interest just the same

His Charity Barroom Sold "Ten Nights"

The barroom lobby for "Ten Nights in a Barroom" is of questionable value, as a rum rule, but E. J. Barnette, of the Victory Theatre, Waco, used the bar and lifted the curse by selling soft drinks for a baby milk fund.

He set up a typical old-fashioned bar, but he sold only soft drinks made by a concern just entering the local field. The beverage company was glad to get the opportunity to advertise its product and the receipts were all net profits.

The newspapers got behind the scheme, on account of the charity angle, and contributed as much publicity to the picture as it did to the charity since the two could not very well be disassociated.

With such an angle as this, the bar will not affront the class of patrons who are most apt to give their endorsement to the propaganda.

Selling the Weak Half

The first half of the week is generally not so good as the latter half. You are certain of good business on Saturday and Sunday, and even Thursday and Friday are better than the Monday to Wednesday end.

With a view to bettering the condition the Gem Theatre, Tacoma, worked on the first half with a blotter calendar. The left hand side was given to the title and then an underscore line was run from this into the calendar on the right for the first three dates, ending with Wednesday. The latter half was completely ignored on the blotters. With "Molly O," "Penrod," "Polly of the Follies" and "My Boy' as the first half attractions, it was worth while going after business.

Selling the Picture to the Public

Iowa School Children Set Example to Others

Mapleton, Ia., has no picture theatre, but that made no difference to the school children who wanted to see "Molly O." They booked the picture into Opera Hall; which is another name for the school house when it is not working on the educational job, and they put it over like veteran showmen.

They hooked to the fire stuff and borrowed the local hook and ladder to use in exploitation. This was manned by some of the older boys, and they took turns ringing the bell to attract attention to the banners with which the sides were plastered.

The show was a financial success and the kids will have little trouble with taking a repeat on the strength of this hit.

A First National Release

EVEN THE SCHOOLBOYS ARE USING EXPLOITATION

How the youngsters of Mapleton, Ia., put over "Molly O" when they brought it to their town and played it in the schoolhouse in default of a picture theatre. They wanted to see the picture and by good management they made a handsome profit

Two New Ideas for "Connecticut Yankee"

Pin a whole bouquet and not just one rose on Morrison and McElravey of Memphis. Morrison is manager of Loew's Palace Theatre and McElravey is supervisor, and between they found Two new ideas for "A Connecticut" after everyone had apparently given up trying.

Most of the exploitation for this picture of late has either been the motorcycle knights or the perambulating Sir Boss. Morrison did it differently. He got one of the wooden horses harness makers use for display and put his Sir Boss on the nag. The man was a mannikin and sat so still that people came up and pinched his legs to see if he was real.

When They Happened

Then they put a display in the window of a Ford dealer. This was a new car placarded, "The Finished Product" and carried on the dash an invitation to "Visit a 'Connecticut Yankee' and See the Birth of a Tin Lizzie."

Below, was an old cuspidor, a section of guttter pipe, a washboiler, some food and tobacco cans and a card reading "Raw Material." It's old stuff, but it won the profitable giggle.

With a parade of four motorcycle knights and the injection of humor into the newspaper advertising, an expenditure of about $100 helped to boost the receipts $2,200. No, that is not a misprint. It's twenty-two hundred. It pays to be different.

Matched the Story

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., figured that the scenic splendor of "Fool's Paradise" would best be suggested by a beautiful lobby, so he went to it with a will.

A latticc work arbor was built in the lobby, painted white and trimmed with artificial roses. Japanese lanterns were placed in the arbor and the electric lights inside were put on flasher sockets. At the rear of the structure a six sheet was placed with the moon cut out and replaced with light yellow tissue, backed by a light.

Whole Display Artistic

Imitation marble columns were placed one either side of the lobby, topped with ferns and draped with moss and the oil paintings were placed in the vacant areas. Even the eighteen foot banner was better done than usual to keep up with the artistic effect of the general display.

Votes for Valentino

Robert Sparks of the Olympic Theatre, Wichita Falls, Texas, got a powerful kick out of a voting contest on "Beyond the Rocks."

He put up a ballot box in the lobby and issued a vote with every ticket. If you liked Gloria Swanson, you put the vote in the slot marked with her name. If you preferred Valentino, he got your ballot. As the south seems to have taken Valentino to its heart, the interest ran high and some went twice to buy two votes.

Sparks laid off the cost of the ballots to a local concern whose advertisement was printed on the back.

He used a bride and groom in a Ford car for his ballyhoo, the car all prettied up and a card announcing, "We are bound for 'Beyond the Rocks,' for there we will find happiness and love."

It will be recalled that the Howard Theatre, Atlanta, made real capital over a contest on the two roles played by Mary Pickford in "Little Lord Fauntelroy." This did even better. It costs practically nothing, and it sells tickets.

A Fox Release

HERE IS SOMETHING NEW AT LAST WITH WHICH TO ADVERTISE " A CONNECTICUT YANKEE"

After 28,972 photographs of motorcycle knights and street walking Sir Bosses, come these two novel exploitation stunts from Loew's Palace Theatre, Memphis. They are both capital ideas, and they helped to boost the receipts $2,200 above the normal average, showing that it helps to be different

Selling the Picture to the Public

A Goldwyn Release

A THREE PLANE DISPLAY FOR THE INVISIBLE POWER

E. J. Bornette, of the Victory Theotre, Waco, Texos, arronged this display for his lobby and plonned to have a lot of baby carriages for perombulators, but it roined ond he hod to trust to this display olone for his pull in ,and it worked

This Lobby Display Illustrates Story

Most lobby displays are considered to be sufficient if they attract attention to the title to be sold, but E. J. Barnett, of the Victory Theare, Waco, Texas, got out a display for "The Invisible Power" which tells the story and tells it right on the display.

It is a three-plane structure, the woman and child being in front of the man who, in turn, is a few inches in front of the background. On the latter is lettered: "The woman stands alone and faces the world. The man is permitted to hide behind masks." On the right is: "Must the woman always suffer? Is there no "Invisible Power" to right wrongs?"

Conceals the Plot

These two tell the story without exposing the plot and every woman in the world will want to see the question threshed out again. She will bring her husband along to prove afresh the terrible injustice of man. There could not be framed a stronger appeal to the women, and they determine the business.

Mr. Barnette planned to use a number of baby carriages for perambulators, but the rain came along and made this idea useless.

Built Animated Display At a Cost of Two Bones

It cost Thomas E. Grindley, projectionist-publicity man for the Liberty Theatre, Astoria, Oregon, two dollars to get a motion lobby display on Larry Semon in "The Sawmill."

The photographs he sends in are too poor to be reproduced, but the idea is clearly shown. He cut an old piece of beaverboard into a circular saw and geared it to the motor from his rewind, getting 400 revolutions per minute. With a little lumber for the cradle of the saw and a cutout of the comedian at the lever, he got a realistic set which was placed under part of a set house with porch from the theatre scene dock.

The only purchase was the three-sheet from which the cutout was made, and it gave a lobby attractor of real pull. If you copy the idea, set a piece of tin with the loose end lightly in touch with the teeth of the saw and get sound as well as motion.

Grindley is there with the ideas and promises to send in more. We hope he does, for he seems to be a genius in planning mechanical displays.

Old Log Cabin Front Changed to a Window

You can make anything new if you worry a little. The log cabin front is one of the oldest stunts, but Charles McManus, of the Colonial Theatre, Tacoma, turned it inside out, put it into a window and got a new effect.

He wanted to advertise "The Silent Call" and he hit upon the scheme of tying to a display of fireless cookers as being the opposite of the open fireplace of the frozen north, though the Indians are the real inventors of the fireless cooker.

Instead of the front, he built his structure to show the interior, with a roaring fire in the stone fireplace and a pot on the crane. This was backed with an Arctic exterior with cutouts from the small paper and two rocks lettered with announcements of the First National presentation.

In an opposite window was a display of the cookers, with signs calling attention to the difference in methods.

It not only sold cookers, but it gave emphasis to the rugged locale of the story and sent a lot of customers over to the box office.

The Die Is Cast

The chief cost in cutout distributed matter is for the die used to cut the stock to form.

Arhur Stolte, of the Des Moines (Ia.) Theatre, wanted a cutout of Agnes Ayres in "Bought and Paid For" and ordered a die, using 5,000 impressions.

Now he is willing to rent out the die to brother exhibitors in adjacent territory. You don't have to use it for "Bought and Paid For." It can be used for any Agnes Ayres' picture.

See Ten Pictures: Get a Photograph

J. L. Tidwell, of the Cozy Theatre, Moroni, Utah, and Rick Ricketson, Paramounteer thereabouts, collaborated on a new stunt that spreading all through Ricketson's territory and threatens to invade the world if the supply of photographic paper holds out.

Each patron to "Bought and Paid For" was given a card stating that he had bought and paid for a ticket to that play and that if he saw the next nine Paramount Pictures at the Cozy, he could have an autographed picture of any Paramount star he desired.

There were nine punch holes in the card and when these are all punched the patron puts his name and address on the back, adds the name of the star whose photograph he wishes and turns it in at the box office.

After the name is transferred to the mailing list; if it is not already there, the cards are sent to Ricketson, who relays them to Los Angeles, where the orders are filled.

Six other houses have swung into line and Mr. Tidwell is now trying to frame a deal whereby a patron can start with any picture.

A First National Release

MOVING THE LOG CABIN FRONT INTO A WINDOW SHOW

This wos used by Chorles McManus, of the Coloniol Theatre, Tacomo, to put over "The Silent Call," hooking in with o disploy of fireless cookers in an adjoining window os showing the difference. The contrast won a lot of ottention

Selling the Picture to the Public

Freddie and His Sister Help Out Eller Metzger

Freddie, a little colored boy who lives in Creston, Ia., has done a lot to help Eller Metzger put over his stunts at the Strand Theatre. More than once Freddie has galloped up and saved the day for the man who made him famous, and now Metzger has Freddie's sister on the job, too.

A First National Release

FREDDIE'S SERENADE

He was playing "The Serenade" and he figured on letting Freddie do the serenading, so he hired the sister to listen to the singing, placing her on the roof of the marquise, and stationing Freddie at the curb.

It was a good stunt at the matinees, but at night when a spotlight across the street played alernately on Freddie and the dusky Juliet, the stunt was much more effective, and Mr. Metzger kept them going through the run instead of stopping on the opening day. It did not cost much and it was pushing the ticket buyers in.

Split the Truck

Because the Oelwein (Ia.) *Daily Press* runs only six pages, they got out an odd-looking double-truck on "Fool's Paradise" at the Gem Theatre. A six-pager is, of course, made up of one four-page and an inserted single sheet, so the truck had to ride on pages two and five instead of two and three or four and five. You had to remove the insert to get the full effect of the hook-up, but this seemed to give an added punch to the idea, and everyone read the two pages to see if their names were mentioned in any space, for that means free tickets.

Talmadge Title Made Basis of a Campaign

E. E. Rogers, of the Tivoli Theatre, Chattanooga, made "Smilin' Through" the basis of a prosperity campaign, and did it with a thoroughness that included the newspapers, one of the local issues being denominated a "Smilin' Through" edition.

No hook-up pages were arranged for this, but the merchants, in their advertising used the "Lets go Smilin' Through 1922" slogan to hook into the general talk, scatters were used for the house and the news stories were tinged with optimism toward the same end. It was a more powerful stunt than an open tieup through the cooperative page.

Tied Up Six Windows

Six windows were tied to the idea, two of which are shown on this page, and a simply lettered card of the same design was shown in each of the windows, to connect them with each other. The card was not very large, but it was prominent, and had more of a pull than a greater area with less uniformity.

Poor weather kept the receipts below the record point, but it made a good week where the result might otherwise have been poor.

Incidentally this picture is bringing greater exploitation results than any recent plays of any release. The slogan is so useful that you don't have to beg windows. You just tell the merchants they can come in if they will be real nice and give you a good display. They *want* to come in on a story with such an apt title backed by a real favorite for a star.

Expanded a One Sheet With Plan Book Ideas

Charles E. Sassen, of the Queen Theatre, Galveston, took a one sheet for "Grand Larceny" and another for the general program and built up with added material until he gained a six sheet effect for the lobby.

A Goldwyn Release

AN EXPANDED ONE-SHEET

The framed ones were set against a compo board backing and this was provided with a cutout and lettered spaces quoting the big lines from the campaign book provided by Goldwyn.

This appears to be a new way of working up the framed ones, and the advantage of the design is that the board is uncut and can be used for a repeat of the idea or as the foundation for some other scheme, whereby cutting a T form, some of the material would be wasted in working it over. Here the frames are merely set against the square.

Exploitation reaches everybody—no matter what or who they are—what they read—what they vote or where they go to church. It searches out every possible customer—every one of them.—O. T. Taylor.

A First National Release

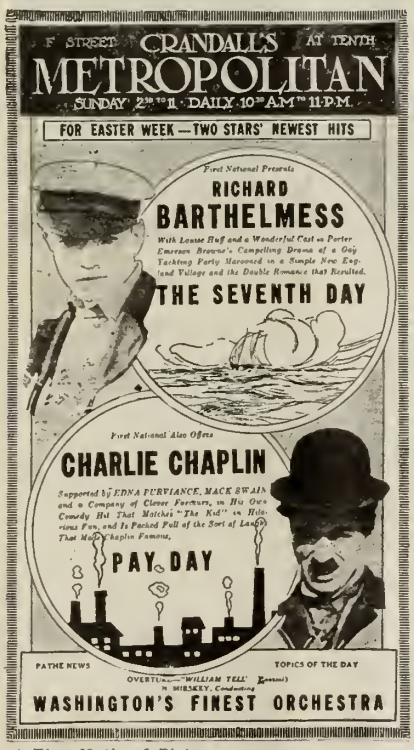
TWO OF THE WINDOWS HOOKED BY E. E. ROGERS TO THE CHATTANOOGA "SMILIN' THROUGH" CAMPAIGN

The manager of the Tivoli hooked the entire town to the Norma Talmadge play and even the newspaper brought out a "Smilin' Through" edition, which was not a double deck on the play but an effort to aid the recreation of prosperity through establishing confidence with a slogan. Six of these windows were hooked to the same style of card, which held the displays together

Selling the Picture to the Public

Bell's Neat Design for His Double Attractions

Nelson B. Bell, advertising manager for the Crandall houses, Washington, D. C., has worked out a very nice design for a double attraction, getting just the right amount of attraction to get over his idea and sell the two titles. It runs rather deep, 160 lines by three, but he has something to sell and knows that he will get his money back if he takes sufficient space to sell it properly. He gets double attractors, for the line work on "The Seventh Day" and the factory silhouette on "Pay Day," are material aids in getting the titles over.


F STREET CRANDALL'S AT TENTH
METROPOLITAN
SUNDAY 2:30 TO 11 · DAILY 10:30 A.M. TO 11 P.M.
FOR EASTER WEEK—TWO STARS' NEWEST HITS
First National Presents
RICHARD
BARTHELMESS
With Louise Huff and a Wonderful Cast in Porter Emerson Browne's Compelling Drama of a Gay Yachting Party Marooned on a Simple New England Village and the Double Romance that Resulted.
THE SEVENTH DAY
First National Also Offers
CHARLIE CHAPLIN
Supported by EDNA PURVIANCE, MACK SWAIN and a Company of Clever Funsters, in His Own Comedy Hit That Matches "The Kid" in Hilarious Fun, and Is Packed Full of the Sort of Laughs That Made Chaplin Famous,
PAY DAY
PATHE NEWS
TOPICS OF THE DAY
OVERTURE—"WILLIAM TELL" Rossini
H. MISKEY, Conducting
WASHINGTON'S FINEST ORCHESTRA

A First National Picture

A GOOD DOUBLE TITLE

The form is very simple, yet handling two titles seems to be bothering a lot of theatres. This is an example of studied simplicity, for we rather imagine that the artist did not sit down and draw out the first thing that came to him, but rather that he gave considerable thought to the idea of getting it over. Consciously or otherwise, he has followed the best practise in using the circle in the square. Analysts of form assert that the circle is the most conspicuous design that can be put into the square because it is the most marked in contrast. A diamond may be a square turned sideways, but you cannot square the circle, and so you get the most attention value from the circular form. We supposed that the engraver mortised the Metropolitan cuts to let in the type, but apparently the type is set on a loose sheet and pasted down, for it will be noticed that the smoke from the factory chimney curls around the type in the space for "Pay Day." This is more satisfactory, since it permits the cut to be made as a whole and there is less danger of a poor lock-up. It is not much more trouble, where it can be arranged to get the type matter set up and cleanly proved up for pasting down, and probably the papers would rather do this than to go to the trouble of setting into a mortise. For that matter, it would pay to have a small type equipment and a hand press if much layout work is to be done. Note the two introductions. For "The Seventh Day," "First National presents" while "First National also offers" "Pay Day." Mr. Bell is always clever in the handling of such lines.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the hottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will he worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may he ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Boston Is Employing Single Column Ads

Lately the Boston theatres have been running largely to one columns spaces instead of doubling up. Whether the newspaper makes an extra charge for breaking the column rules or there is some other reason, the houses are not getting as good displays, for it is almost impossible to get an attraction over nicely in a twelve or thirteen em width. The papers do not refuse to break the rules, for there are a few double columns, but these are so few as to lead to the belief that an extra charge is involved where an advertisement goes across a double column space. About the only house to conform to the new width and still get over is Gordon's Old South, which

A Vitagraph Picture

IN NARROW MEASURE

is evidently using press book cuts to get the display. The advertisement is seen on its side here, for it would take too much space if set properly. These seem to be plain book cuts, since two of them are lettered with the title, which would not be the case were they specially drawn. The rule running from one to the other leads the eye down the page, and as you go you have to read the message. Most of the houses have not attempted to get display. They merely huddle their announcements into the narrow measure and figure that what hurts one hurts all, so they are no worse off than the others, with the result that the Old South goes out in front and gets first chance at the transient business. This display is so good that it can be recommended for a one-time stunt even where the paper is willing to stretch to seven columns if you wish. It cannot be repeated with the same success, but now and then something of this sort can be worked to decided advantage by way of making a change in the appeal. It is all right so long as titles are not set in large type with letters one below the other.

—*P. T. A.*—

Sells Trolley Tickets to Advertise House

The most interesting angle to this double eighty lines from Rochester is the small type alongside the house signature. This announces that the Family is "The only place in town where street car tickets are sold for five cents." Presumably the trolley company is asking more but has made a rate on a bulk purchase which the theatre is passing along, probably on a basis of so many trolley tickets with each admission. For a time a stunt like this will bring large business and people will often patronize the theatre merely to obtain the five cent tickets to display to their friends.

FAMILY
The Only Place in Town Where Street Car Tickets Are Sold for Five Cents.
EASTER WEEK—Beginning Sunday, April 16
D. W. GRIFFITH'S TROPICAL SPECTACLE
"THE IDOL DANCER"
"Oh!--How She Can Dance!!"
A Colorful, Enthralling Story of Far-Off Southern Seas, a Wonderful Love and Wild Adventure, Starring
RICHARD BARTHELMESS AND CLARINE SEYMOUR
NOTICE!
Rochester movie fans will recall that D. W. Griffith's "Birth of a Nation," "Intolerance," and "Way Down East" had their first Rochester showing at admission prices of $2 per seat. In other cities D. W. Griffith's "THE IDOL DANCER" was shown at the same high admission prices on its first run. Through odd circumstances, fortunate for Rochesterians, the FAMILY THEATER has been able to secure this picture at a rental so low that the picture will be given its FIRST SHOWING at that theater at the FAMILY'S REGULAR PHOTOPLAY PRICES.
Afternoon prices are 10 and 20 cents; evenings, 10, 20 and 30 cents.
COMING Entire Week—Beginning Sun., April 23
WILLIAM A. BRADY'S Production
A Melodramatic Photoplay Thriller
"LIFE"

A First National Picture

THE IDOL DANCER'S BACK

The text for "The Idol Dancer" is a bit misleading. It points out that several of the Griffith pictures were held at the two dollar price when they were first shown in Rochester and adds that in other cities the "Idol Dancer" was also a two dollar picture, but "through odd circumstances fortunate for Rochesterians," it will be shown there at regular prices. This sounds all right to those who do not know, but in each little circle of playgoers there is always one oracle who knows, and these will know that "The Idol Dancer" never was a two dollar picture and that it is more than a year old. The misstatements will create a poor impression and lead to a mistrust of any statement emanating from the theatre. Some press agents seem to think that so long as an advertisement reads well, it does not matter what is told, but the best policy is to adhere to the facts, and hundreds of houses have sold this production to good advantage without mention of prices. The copy writer should be cautioned to stick more closely to his facts. He is apt to prove a detriment to the house. The space used for the notice might have been put to better employment in telling the high lights about the production.

—*P. T. A.*—

The Mystery Explained

The other evening we happened to run into the publisher of one of the Pittsburgh papers, and we asked him to tell us why the amuse-

Selling the Picture to the Public

ment advertising was so uniformly bad in the Pittsburgh papers, and he gave a very illuminating reply. It is simply that one paper does all of the composition on these advertisements and the other papers buy the mats from this paper and cast up for their own use. The paper selected to do the composition does not turn out good work, but the advertisers seemed to like it, and so all have to use the wretched stuff. We think it would be interesting if someone would try some other office. The results could not be worse. They might be better.

—P. T. A.—

Invitation Form Is a Novelty Display

This imitation invitation comes for an unnamed house. We regret that we are unable to give proper credit. The ovals are cuts of the two stars in "Forever" and the text merely announces that Elsie Ferguson and Wallace Reid request you to come to the Grand Theatre to meet "The Duchess of Towers and Peter Ibbotson." The mistake in spelling Peter's name was not caught by the proofreader, but the general effect is capital, though we think one of the new faces would be better. Tiffany still uses script for formal invitations, but there are a number of other faces more easily read than script and equally suggestive of fine engraving work. Old English should not be used, but rather one of the Typo faces or Copperplate Gothic shaded. To further suggest an invitation it would be a good scheme

Elsie Ferguson and Wallace Reid
request the pleasure of your company at the
New Grand Theatre
to meet
The Duchess of Towers and Peter Ibbotson
in
"Forever"
The Greatest Love Story the Screen Has Ever Known
A Paramount Picture
Starting Sunday

A Paramount Release

AN INVITATION ADVERTISEMENT

to border with a two-point rule border and then set a lightline rule about half an inch inside of that. To use the heavy rule on two sides is not quite as good, though this is a detail when compared with the novelty of the advertisement in general. Invitations to weddings used to be in general use some time ago, but they seem to have been forgotten lately. It has been more than a year since the last invitation came in. This form of invitation gives a chance to use the names of the stars and is in perfectly good form.

—P. T. A.—

Too Realistic

We wish Ralph Ruffner would shoot his artist. Art work always was Ruff's weak point, but the man he has now is so wet he is dripping. For "Her Husband's Trademark" Ruff plays up the line: "Would you flirt with an old married woman like me?" Backed by a snappy picture of Miss Swanson the line would have some force, but the artist has made her look older than the line suggests. She is a regular tub. The trouble seems to be that the artist touched up the features to get a better cut from a poor photograph and did murder in the process. It's awful.

—P. T. A.—

Sayre Knows Just What White Space Will Give

There are not many things you can tell J. W. Sayre, of the Jensen and Von Herberg houses in Seattle. He has been through the mill and while he still is learning, he knows a lot, and some of his work is exceptional. One thing he learned long ago was the value of white space, and another was that you do not have to sell certain stars on argument, but through announcement. He knows that a large space is good, but that it does not have to be filled with a lot of selling talk for Chaplin. He outlines his campaign on "Pay Day" and says:

"I am enclosing proofs of a series of four ads I got up here on Chaplin. He opened Saturday and these ads ran Monday, Tuesday, Wednesday and Thursday, a regulation ad going in Friday.

"The ads must have had some effect as there was a long line before the Liberty box office by 10.30 or so Saturday morning and business almost shattered the house record on Saturday and Sunday and has been exceptional ever since.

"The feature I aimed for in the ads were first, to build up in size steadily—I believe in a cumulative campaign reaching its crest about the day a picture opens, and am *all through* with small teaser ads. Most of them are buried and lost, making them mighty expensive as compared with a few sizable ads, say one a day, well placed. I drew top of column in The Times with every one of these ads.

"The second point I went after was to use few words and a lot of white space—I always did believe in white paper in an ad. Even in the four column ad I used only a one-column cut when plenty of four-column cuts were handy."

We do not agree with him on the teaser proposition. We believe that a good teaser campaign is a capital thing for a small town. We believe it because we have seen so many get over. As little as a two-inch space will get over even in a large town *if a sufficient number of them are used.* That is the nub of the argument. Teasers are good only when there are enough of them to get over. Two or more on a page are needed in towns and small cities, where a single column, one inch, space in a small town may require only three

CHARLES
CHAPLIN

will open Saturday at The Liberty in his latest two-act comedy scream, "PAY DAY." Start saving up laughs right now!

Only
67
hours off!

A First National Release

IF

a laugh is worth a dollar, when you come out of The Liberty next Saturday, you can buy the L. C. Smith Building.

CHARLES
CHAPLIN

will be at The Liberty at 11 o'clock sharp, Saturday morning, in his first new comedy in many months, "PAY DAY."

* * *

Doors open at 10:30 a. m. to accommodate the crowds.

* * *

MACK SWAIN
EDNA PURVIANCE
SYD CHAPLIN
in the cast

* * *

Arrange everything so that you can be down at The Liberty at 11 o'clock Saturday morning. You can't get at a laugh-feast like this one too soon.

And bring all the children, and grandma, and Aunt Kate. This is everybody's good time!

Only
43
hours off!

THE THIRD AND FOURTH DAY SPACES

Selling the Picture to the Public

or four repeats to reach everyone. It may not work in Seattle, but it does in most places under 50,000 population if enough of them are employed, and the number is proportionate to the size of the town and the amount of general advertising used in the paper. This does not affect the soundness of the rest of Mr. Sayre's argument, for he has produced a series of four displays that are notably good. We are reproducing the series (although it is a little late for "Pay Day"), because they can be used on the next Chaplin or on any other picture with a self selling star.

A First National Release

THE FIRST TWO ADS.

That on the right is the first gun. It is 125 lines by two. In the upper right hand corner is "He's coming to the Liberty Saturday in a new comedy, 'Pay Day.'" Below is "Only 115 hours off." That is all there is other than the odd arrangement of the type. The following day the same depth is stretched to three columns wide. Here another development of the same idea is used, but the text is a repeater, reading "He's coming Saturday in 'Pay Day' to the Liberty." That is the last time. The first is merely the first two words, and the second is these two with "Saturday" added, then "In Pay Day" is added to the third line and the fourth is as given above. Now it is "Only 91 hours off." In the larger reproduction the space at the left is the third day, which is 175 lines by three columns. he fourth is 200 lines on four. They get attention—all of them. We just had a demonstration of this. The mail clerk was just in with some letters. She has been coming in for a couple of years, several times a day. This is the first thing on our desk that ever attracted her attention. The reaction on the newspaper reader is the same. It is different, clever, and readable. It gets over as few advertisements will. Mr. Sayre's advertising is always good, but every little while he comes across with something that simply peels the skin off your eyelids. If you do not keep a scrapbook of these pages, as so many managers do, cut these four examples out and tack them up where you can see them and be reminded that you don't always sell best with type.

—*P. T. A.*—

Working Up Book Cuts Yields New Results

The Majestic Theatre, Madison, Wis., seems to have the aid of an intelligent compositor, who can take an idea and realize it in type. These are both campaign book cuts, worked into new form, and both show an appreciation of the principles of composition for amusement advertising. There must be two good printers in the town, since these are apparently both for the same day and therefore must be in different papers. Either there are two good printers or one super-manager who is able to make them give him what he wants rather than

FISCHER'S MAJESTIC
STARTING TODAY
"The Red Peacock"
A Paramount Picture
And
Two-Act Comedy
News Weekly
Red — for the blood in the heart of a woman who loved too much.
Peacock — for beauty, shimmering color, luxury and life.
The story of her woman's heart, that sacrificed ease and luxury and silently faced disgrace for love.
—COMING SUNDAY—
RODOLPH VALENTINO and DOROTHY DALTON
in "MORAN OF THE LADY LETTY"
A PARAMOUNT PICTURE

STARTING TODAY
FISCHER'S MAJESTIC
The story of a struggling girl of the slums, caught by fate and flung in the lap of riches and adulation. Then—
"The Red PEACOCK"
A Paramount Picture
Also 2 Act Mermaid Comedy & News Weekly
COMING SUNDAY
Rudolph Valentino and Dorothy Dalton
in
"MORAN OF THE LADY LETTY"
A Paramount Picture

A Paramount Release

TWO GOOD RESULTS

what they themselves are content with. It goes to show that it can be done. If you do not get as good results from your own printer, why not ask him why? You are paying not alone for space, but for good composition in that space. If you don't get it, put it up to the advertising manager of the newspaper to tell you why you do not get what you pay for, and if he blames it on the printers, call them in and tell them just what you want. Perhaps they will give it to you if you can establish personal contact. Most plan book cuts can be worked into capital displays if you do not overload the space and hold to a style in accordance with the cuts. The trouble is that managers do not stop to consider that a layout that will look well with one cut may not work so well with another drawing. Study your cut before you write your copy. Don't regard a cut merely as something to be stuffed into a space merely because everyone does it. Try to make your copy match the cut, if you cannot match the cut to the copy.

—*P. T. A.*—

Plays the Front Page for Freak Placement

This portion of the front page of a local paper suggests that the printer was drunk, but he was not. It is the display of the Colonial Theatre, Port Clinton, Ohio, and it was put that way to get extra attention. That it is in the exact spot where most newspapers run their most important story of the day is a mere detail. Those country newspapers are not as careful with the right hand column of the front page, but even at that to get this sacred space probably took considerable argument. That it is the preferred position in the entire newspaper makes it doubly valuable as a preferred position. It is a four and one-half inch drop across two columns and gives a wonderful display. It is so unusual that were it not that the surrounding section of the paper was sent, we would be inclined to believe that it was cleverly faked, but the paper is uncut and the make-up shows that the space was planned for. They are getting Chaplin in "The Idle Class" rather late, but it is still new

A First National Release

A UNIQUE PLACEMENT

where it has not been seen. The text is well written and apparently home-made, since it does not read like plan book copy. The wrong position advertisement is good for only a very occasional use, but now and then it will lead practically all readers to strain their necks or turn the paper upside down in order to get the message, and of course that drives home whatever that message may contain.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WILL NIGH, director of some of the biggest money-making productions in the independent market this past season, this week formed an alliance with the Apollo Film Company, comprising Bobby North and L. Lawrence Weber, two shrewd showmen. Mr. Nigh, who turned out "My Four Years in Germany," "Why Girls Leave Home," "School Days," "Your Best Friends" and others in association with Harry Rapf and Warner Brothers, will produce a series of productions that Messrs. North and Weber will distribute in the independent market. This announcement confirms the statement made editorially in this department last week relative to the plans of these two gentlemen, who promise to play a most important role in the independent field. They already are exploiting "The Curse of Drink," but this feature is only a forerunner of many others that they will soon announce.

WE congratulate both the Messrs. North and Weber as well as Mr. Nigh. We will look forward to big doings from this combination. They are men who go after big things in big ways. For a time we feared that Nigh would desert the independent field, but happily our fears proved idle. We admire Mr. Nigh for the reason that he caters to the exhibitor and gives him pictures that are exploitable, that will make money for him. With Nigh producing is a serious business. Before he starts production he studies the situation and problem from every angle. And not until he is certain does he go ahead with his plans. We are glad Mr. Nigh will continue producing for independents. It is another tribute to the independent market. Our best wishes to this new alliance.

THE last of the Torchy comedies, starring Johnny Hines, which Educational has been releasing, are being made. Immediately after he has completed the comedy on which he is now working Hines will assume the task of turning out another feature that C. C. Burr will distribute. The Hines comedies are among the best fun-reels in the business and only the other night at Loew's State Theatre in New York we viewed "Torchy's Romance," in our opinion, one of the greatest laugh pictures we ever saw. We trust Mr. Burr will continue making Torchy comedies for they are money-makers for exhibitors and what is more there will be millions of theatregoers who will be sadly disappointed if the supply is suddenly stopped. The more one seems to see of the Torchy comedies, the better one likes them. So let them come along. They're wonders.

JULY 8 is an important date for independents in this country. Last week announcement was made of the issuance of an "Independent Showman's Number" by Moving Picture World on that date. While the issue will be dated July 8th, it will be published on June 30. This writer has been deluged with letters from independent producers, distributors, exchangemen and accessory dealers, let alone the great number of directors, cameramen, stars and players appearing regularly in independent pictures, for further information regarding this much looked-forward-to number. So here goes:

THE season of 1922-23 promises to be a great year for the motion picture industry and incidently for independents. But there must be action and immediate action on the part of independents. Exchangemen an exhibitors everywhere are NOW making plans for the ensuing season. Exhibitors are laying out their bookings this summer for next season. They want good money-making pictures, but in order that independents cash in on a maximum basis this information concerning pictures available on the indcpendent market next season must be forthcoming now. Every exchange in this country is after product for next season, but they are helpless for they have no means of knowing what is scheduled to be released.

THE large program corporations are appreciative of the fact that the exhibitors are now lining up product for next season and consequently are making huge "splurges" in announcing their product for the coming season. They are not waiting for September or October, when the season will be in full swing, to make these announcements. Exhibitors don't book at the last moment. And the bigger companies appreciate this fact. That is the motive back of those splendid advertising splashes that have been made in this and other trade journals. They lose no time in telling theatre owners what they will have next season and their exchangemen are working overtime closing contracts.

BUT what about the independent producer and distributor? Just how much is he going to cash in on this demand for pictures? Just what is he doing to line up exhibitors next season? The opposition is too great, one has been known to say. That's absurd and childish. This department has pointed out time and again that exhibitors everywhere are on the alert for money-making independent pictures. Some have wanted to book these pictures, but because of previous contracts they have been prevented from doing so. The independent man, as a result, has been left on the outside. Why not change this situation?

THE independent market has made meteoric progress during the past year and the showing in 1922-23 promises to be tremendously better. Better and bigger pictures are in store for independent exchangemen and exhibitors. But don't sleep! Don't let the other fellow beat you to it. Make hay while the sun shines. And this is the sun shining season. If you wait until the late Fall to make your announcements you will find when you go to the exhibitor for bookings that your competitor has beaten you to it; that Mr. Exhibitor, as much as he would like to use your product, has no open date.

MOVING PICTURE WORLD has been accepted by independents everywhere as the "independent man's bible." In addition to weekly furnishing the trade with minute information on all matters pertaining to independent endeavor in this great industry, this publication has rendered an invaluable service to independent producer, distributor, exchangeman and exhibitor, our service department having made a record of answering scores of inquiries daily. We have tried our utmost to emphasize the importance of the independent market. We have permitted no event in our particular branch of the business to escape our observation. We have tried to be constructive and furnish independents with a medium that would effect a more co-operative feeling between producers and exhibitors. We have commented on pictures constructively

THIS department is dedicated to independents. We will never adhere to anything but a constructive policy. We want to see the independent man occupy the high position he deserves in this industry. The motion picture history of 1921-22 is one of the progress of the independent market. What 1922-23 will bring remains for those of us in this business to decide. But one thing is certain that in order to succeed we must receive more exhibitor patronage. And the fact that we have not received greater cooperation and patronage from the theatre owner is because of our own short-sightedness. We have permitted the other fellow to get to him before we even announced what we had. Those tactics have deprived the business of many thousands of dollars. We must remember that it is the chap who looks ahead, who thinks of tomorrow, as well as today, who will derive a maximum profit from his efforts in show business.

SHOW business is founded on advance information furnished the public. Take your circuses: They maintain scores of advance men. These agents invade a city or town months before the date of showing and plaster the place with paper, heralding the coming of the show. The Broadway managers send out first and second men in advance of shows. And in the picture business, too, we have found that the best money-makers are those pictures that have been properly and widely publicized in advance. And the relation of producer and exhibitor is similar to that of attraction and public.

THE exhibitor has a right to know what you will have to offer. And it's your business to furnish him with this information sufficiently in advance to allow him time in which to make bookings. The exhibitor is always working ahead. And the independent who waits until the eleventh hour will always be complaining of "hard times." Moving Picture World will give you that opportunity. Virtually all of the distributors have already contracted for space. The issue promises to be the greatest ever turned out by a trade publication. Elsewhere is briefly outlined the contents of the issue, which will in reality include all and every sort of information of interest to the independents.

THAT independents are cognizant of the valuc of this opportunity is conclusively proven by the many wires being received daily from cities outside of New York, seeking space. But let's all get on the bandwagon. Let's make it such a big issue that every exhibitor and exchangeman in the country will sit up and take notice. But the idea is to get in while the getting is good. Don't put it off until tomorrow—act now. Help us help you make money.

In the Independent Field

Ex-Gov. Milligen Looks Forward to Busy Season—Predicts Bright Future for Maine

By ROGER FERRI

Keep your eye on the Pine Tree Pictures Corporation and Maine. This corporation, of which the former Governor Milligen of Maine is the head, has pretentious plans for the ensuing season. It has and still is producing James Oliver Curwood pictures for Arrow distribution. To date three pictures have been made. They are "Men's Country and the Law," "The Girl from Porcupine" and "The Broken Silent." "Jacqueline" is now being produced under the able direction of Dell Henderson, whose previous picture proved one of the best Mounted Northwest Police stories ever turned out.

Ex-Gov. Milligen visited New York this week, and through the kindness of J. Charles Davis 2nd, publicity and exploitation director of Arrow, we had the pleasure of having a chat with the distinguished visitor from the Pine Tree State at the Harvard Club. The former Governor spoke as one who is financially interested in independent production and as a practical business man, for he is one of the shrewdest and most successful business men in Maine. But judging from his remarks he has a most comprehensive knowledge of all that has gone on, is going on and probably will go on. He is a firmer believer in independent endeavor in this business and believes that in the success of the independent depends the future status of exhibitors of this country.

EX-GOVERNOR MILLIGEN

He is particularly enthusiastic about the possibilities of Maine as a producing center, directing the attention of the writer to the many advantages to be found there. All the firm's pictures were produced in that state and no one who has seen these productions can deny Mr. Milligen's assertion that Maine is deserving of the serious consideration of independent producers. In fact, it was Mr. Milligen and his company that first directed attention to the motion picture possibilities in Maine, and since Pine Tree Pictures Corporation made its initial picture, scores of other companies have invaded Maine and produced features.

But we'll let Hon. Milligen do the talking for a while:—

"I think that the motion picture industry is just coming into its own. In fact, I believe it has been improperly managed and until the present time it never was considered a business. Few practical business men looked upon the picture industry as a serious business venture. They viewed it as a game, the same as some view it today. But it's growing into an enormous business and will continue to keep on growing. It has splendid possibilities commercially and consequently the keep on growing. It has splendid attention of business men is being attracted to it.

"I believe that the future of the business rests with the independents. In fact, the average American likes independence. He is inclined to encourage the independent venture. The exhibitors must give these independents more and better support, and I believe this is rapidly coming. The exhibitor must have somebody to fall back on, for not all people in the motion picture business are philanthropic. The tendency of big companies is to tie up, but these monopolistic plans will never materialize, for Americans will not tolerate such tactics.

"The time is coming when the exhibitor will buy pictures strictly on their merit. And that must come. The product must speak for itself. There must be no threatening that unless theatre owners book certain companies' product the latter will then build their own theatres. That is contrary to Americanism, yet it's being done. The independent represents a means to the exhibitor of combatting such tactics. If I were buying pictures I would buy them from the producer-distributor and not producer-exhibitor, who is my own worst competitor.

"Pine Tree Pictures Corporation is satisfied that the independent market is only now coming into its own, looking forward to a big season next year and are consequently making plans accordingly."

Mr. Milligen later announced that as soon as the contract with James Oliver Curwood has been completed, his firm will produce sea pictures.

Decision on "I Am the Law" Is Expected to Be Given Within a Few Days; Judge Will View Picture

Some sort of definite verdict on the application of International Film Service, Inc., for an injunction restraining Charles C. Burr, Affiliated Distributors, Inc., Edwin Carew and others from releasing or exhibiting "I Am the Law," the special Northwest Mounted Police gem, is expected to be handed down by Judge Knox of the United States Court, Southern New York District, next week. A hearing on the complaint and motion of counsel for International was held in New York on Friday, June 9, on which occasion it was agreed that the justice would render a verdict after seeing Edwin Carewe's production and reading the James Oliver Curwood story, "The Valley of Silent Men," on which the International production is said to be based and which, counsel for plaintiff alleges, is infringed upon.

The hearing was enlivened by a debate between Attorneys Burkan and Newman for International and Burr, respectively. The latter charged that Mr. Burkan's request that if the defendants would eliminate the "confession scene" was a "frank admission that the charge of infringement was unfounded, for if the entire picture is an infringement then why does the plaintiff assert that the limination of one incident in our picture will result in their withdrawal of action now pending." Mr. Newman further argued that his clients were anxious for an immediate trial and were willing to give a special showing.

Mr. Burkan also expressed a desire to have a trial, but the presiding judge decided to look at the picture and read the book and after having done this to announce his future procedure. During a bitter debate between counsel, Judge Knox in an effort to quiet both, to the amusement of the spectators, cried out: "Gentlemen, I am the Law."

Meanwhile scores of exhibitors throughout the country are patiently awaiting a definite ruling in the case, many postponements having been forced by the action.

Mr. Newman in the course of his arguments submitted that if the contention of International that "I Am the Law" is an infringement on the James Oliver Curwood story, then "Shakesjeare must have been wrong and no producer is safe or justified to continue producing pictures."

Ben Wilson Has Elaborate Plans for Next Season; Independents on Coast Double Production Efforts

LOS ANGELES.—(Special)—Ben Wilson has completed plans for the 1922-23 season and, judging from information gathered in independent production circles, he will have an claborate program available by independent exchangemen and exhibitors. Arrow Film Corporation of New York will continue to distribute Ben Wilson's productions, according to announcement made here.

Harry Rapf, who has just completed the first Wesley Barry feature of tbe 1922-23 series, "From Rags to Riches," whicb Warner Brothers of New York will distribute, and Jack Warner of Warner's studios here, bave left for the East. They will be in New York for a series of conferences with Harry, Abe and Sam Warner. There is some talk here relative to the opening of Warner producing in the East.

Robert O'Conor, head of O'Conor Productions, served a "gruelling" apprenticeship under Hal Roacb, producer of Harold Lloyd comedies. For five years Mr. O'Conor worked witb Lloyd, Pollard and otber Roach stars. Now be is head of his own producing company, which is making the Billy Franey two-reel comedies. His offices are at tbe Caswell studios in Hollywood.

Robert O'Conor will make at least one feature, which he says will be different from "regular run of Westerns now on tbe market." He is busily engaged now casting for tbis feature.

Louis Auerbach, vice-president of Export & Import Film Company, Inc., who has been in Los Angeles for the past two weeks conferring witb Col. W. N. Selig regarding fall production plans, has gone to San Francisco. He plans leaving tbat city for New York later in the week. On his way East he plans stopping in Chicago to confer with J. L. Friedman, of Celebrated Players Film Corporation.

An option of fifty acres of land in tbe heart of Culver City, adjacent to the Hal Roach studios, has been signed by Jobn J. Hayes, president of Pacific Film Company, Inc., who plans to use tbat property for stuio purposes.

While Jobn J. Hayes, president of Pacific Film Company, Inc., is making his swing around the country, touching all the key cities, A. Guy Frumm, secretary and treasurer, is in cbarge of the studio and releasing departments here. C. F. Boyd, recently engaged as confidential secretary to Mr. Hayes, will assist Mr. Frumm.

In the Independent Field

Gene Burnell's Success With Lee-Bradford Feature Proves Personal Appearance Value

Selling territories after proving the drawing power of a production with special presentations has become quite a fad, but strengthening these premier exhibitions with personal appearances of the star in the feature is going the former method one better. To Miss Gene Burnell, the star of the Lee-Bradford special, "Determination," must necessarily go the bulk of credit for the meteoric sales being recorded on that picture.

Lee-Bradford are exploiting this picture on a road-show basis, but it is the magnetism and personality of Miss Burnell that has been sending the box office receipts skyward. This young leading lady's work in "Determination" is one of its outstanding features and has been praised generally by the most fastidious critics. Her excellent interpretation of a difficult role, coupled with her attractive stage appearance and ability to talk to her audiences in a comprehensively entertaining manner, have won for her the attention of many producers.

As a consequence of her successful appearances independent exchangemen distributing the special have deluged the Lee-Bradford offices with requests for her services. She has been particularly honored by the newspaper fraternity, which has never failed, as yet, to obtain from her stories with news or feature value.

Her recent personal appearances in Providence, R. I., resulted in considerable publicity for the picture and herself. One particular intreview which she gave a representative of The Evening Tribune there won first page space. She was royally entertained there by social leaders with the result that the production, which played to a record business at the Victory Theatre, a B. F. Keith house, was sold for New England before the expiration of the week's engagement.

Since her appearance in "Determination," Miss Burnell has received numerous offers from producers both in New York and on the Coast and she will shortly be starred in a picture to be made by an independent producer. Meanwhile she will continue making personal appearances, her next appearance being scheduled for Scranton, Pa., during the week of June 26.

MISS GENE BURNELL

Charming star whose personal appearances in conjunction with showing of the Bradford feature, "Determination," is helping break box office records

That personal appearances aid the box office is evidenced by the demand on the part of exhibitors during the summer for the services of stars. Vera Gordon's appearance in conjunction with "Your Best Friend," the Warner feature, despite bitter oppositions, have been instrumental in the establishment of many records in the Middle-west.

If Harry Houdini, the handcuff king and producer of "The Man from Beyond," the independent feature that ran for almost a month at the Apollo Theatre, New York, will consent to personally appear in conjunction with the presentation of that picture at Wood's Theatre in Atlantic City, N. J., Manager Dave Starkman there is prepared to give that feature a presentation which he says will make "'em sit up an take notice."

It is practically certain that Mary Jane Sanderson, the new Warner "find," will personally appear in conjunction with the showing of the pictures in which she will appear. The first one is "From Rags to Riches," with Wesley Barry.

Elmo Lincoln, star of "The Adventures of Tarzan," the Weiss Brothers' serial, is expected to leave within a few weeks for England where he is slated to make personal appearances.

Negotiations are under way for personal appearance of some of the players in "Yankee Doodle, Jr.," with M. J. Burnside production. Tony Luchese, the Philadelphia exchangeman, is negotiating for the services of several of the stars.

Johnny Hines is expected to make a limited number of personal appearances in key cities in conjunction with the premier showings of his second feature, which he is now making at the Glendale, L. I., studios.

Summer is indeed an ideal personal appearance season and no less than a dozen stars are appearing at picture houses now in the East.

In order that the theatregoing public may better become acquainted with his star, Producer Phil Goldstone is expected to send Richard Talmadge on a personal appearance tour of the country early in the fall.

There is considerable speculation rife in film circles concerning the value of the invasion of the vaudeville stage during the off-months by picture stars. With the exception of Bushman-Bayne and Sheldon Lewis-Virginia Pearson turns, few have ever added anything to their popularity. Some, indeed, ruined their popularity. Some, indeed, ruined

That personal appearance will revive the popularity of some stars, who have come out of retirement, is testified to in the fact that Theda Bara, long absent from the movies, will next fall star in several pictures.

Speaking of personal appearances, why wouldn't it be up to date and a good stunt for some live exhibitor to come along and treat his patrons with the personal appearances of directors? We have Dell Henderson and Edwin Carewe in mind. These two gentleman are splendid directors and intensely interesting and it wouldn't be a bad idea for some enterprising showman to treat his patrons to meeting, personally, some of these gentlemen who are actually the brains behind the production. Think it over.

Miss Grace Davison, star of "The Splendid Lie," left Sunday to make personal appearances during the showing of this production at the new Aldine Theatre in Philadelphia.

Virginia Pearson Signs with Abramson for Leading Role: State Rights News of Week

Virginia Pearson was this week signed by Ivan Abramson to portray the leading emotional role in his new independent production, "Wild Youth." Miss Pearson has been appearing on the vaudeville stage for the past two years and, according to the vaudeville magnates, has achieved considerable success. Her popularity has been considerably strengthened and Mr. Abramson is believed to have acquired a star who will have a powerful drawing power.

The cast for "Wild Youth" is an all-star one, for in adidtion to Miss Pearson it also includes Mary Anderson, for some time Charley Ray's leading woman; Julia Swayne Gordon, Thurston Hall, Joseph Striker, Bobby Connelly and others.

Much interest was aroused among State rights buyers and exhibitors in general last week as a result of the announcement made by Producers Security Corporation of its acquisition of "The Country Flapper," starring Dorothy Gish with Glenu Hunter. This production, which offers exploitation possibilities galore as well as possessing a good story, splendid title and popular stars, will be State righted and already the offices of P. S. C. have been besieged with innumerable inquiries from buyers lining up product for next season.

The Advertising and Publicity Department of Arrow Film Corporation announced this week the completion of the press book on "A Desert Bridegroom," the Ben Wilson production starring Jack Hoxie. This picture is charatcerized by Arrow as the best of the Hoxie series.

"Your Best Friend," the Warner special, was given considerable space in all the Hearst newspapers in this country last Sunday. A full page story with scenes from "Your Best Friends" was published in the magazine section of every Hearst newspaper. The story, which was built about the sentencing by a Newark judge of a prisoner to see the picture, and to report to him if he learned the lesson that a mother should always be cared and protected by her offsprings, was also used by other newspapers using the Hearst magazine service. The story reached more than 50,000,000 theatregoers, and it was a prize stunt.

"Felix in Love," the fifth of the "Felix" cartoons comics, controlled by Miss M. J. Winkler, closed a splendid seven-day engagement at the New York Strand Theatre. Managing Director Joe Plunkett is reported to have said the comic is the best he has used of that sort.

Johnny (Torchy) Hines is making the last of the Torchy comedies for Educational. This is to be known as "Torchy's Feud." Scenes are being taken in the mountains of Virginia and Kentucky. The comedy is based on a story by Sewell Ford.

By the way, the title of the second Johnny Hines feature that C. C. Burr had intended releasing as "Go Get 'Em Gallagher" will be changed.

"Rags to Riches," Rapf's Latest for Warner, Is Ready

The forthcoming Wesley Barry feature, "Rags to Riches," a Harry Rapf production to be distributed by the Warner Brothers, was completed last week at the Warner coast studios, according to dispatches received at the eastern offices of the organization.

The story is said to deal with a wealthy adventurous youngster who, imbued with the desire to emulate the hazards of dime novel heroes, becomes involved in the adventure of a gang of crooks. In the cast supporting the freckled-youngster are Niles Welch, Ruth Renick, Russell Simpson, and Mrs. Minna Ferry Redman.

Wallace Worsley directed the feature assisted by Jim Chapin.

Sanford Sales Manager Here

The sales manager of Sanford Productions, Hal C. Norfleet, is now in New York City, stopping at the Claridge Hotel.

He closed a sale for the entire south of the eleven southern states to the Southern States Film Company of Atlanta, New Orleans and Dallas.

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In the Independent Field

International Production on Boom; American Film Men Invade Europe

International production came in for a further boom this week in the form of several important developments. One concerned Goldwyn's acquisition of four German productions for distribution in Great Britain as well as in this country. Another came in the announcement made abroad by Jesse L. Lasky of Famous Players in London that he will sign British stars for appearance in pictures for the international market. Mr. Lasky, while he will go to Germany to study production methods there, stated that his firm will not produce there, thus spiking a rumor that has been widely circulated abroad.

Goldwyn, according to a cablegram from London this week, has acquired the distribution rights for America and Great Britain to four German pictures. They are "Othello," "Destiny," "Sumurun" and another picture. These together with "The Cabinet of Dr. Caligari," will be distributed in Germany. Weiss Brothers, it has been announced here, have acquired the distribution rights in this country to "Destiny," which, it is understood, has been turned over to Goldwyn.

Among the American film men abroad are Jesse L. Lasky of Famous Players, William Fox of Fox Films, Inc., Carl Laemmle of Universal, Joseph Dannenberg of "Film Daily," Al Christie, the comedy producer, and Emmett Flynn, producer of "The Connecticut Yankee at King Arthur's Court."

Export & Import Film Company this week announced the sale of "The Woman in Grey" and "Miracles of the Jungle" for Czecho-Slovakia and "The Jungle Goddess" for that same country, and also for Lithuania, Finland and Lapland.

Albert E. Smith, of Vitagraph, sailed Tuesday on the Aquitania for a tour of England and France. He was accompanied by his wife, Jean Paige. S. A. Lynch, of Lynch Enterprises of the South, also left on that steamer.

E. H. Griffiths has signed with the Maritime Company to supervise production on "The Sea Riders" that will be made in Canada.

Arthur Ziehm, of Goldwyn, according to information from Berlin, has concluded a deal for the distribution of the Goldwyn product in Egypt, Palestine, Syria, Greece, Turkey and Roumania.

The following new German pictures have been announced in Berlin: "The Empress Elizabeth," "Dr. Mabuse," "The Association of Henrele," "The Princess of Tuscany," "The Murderous Governor," "Marie Antoinette," and "The Round of Death."

Virtually every American company maintaining offices in Berlin will be quartered in a new film building that is soon scheduled to be opened in the German metropolis. The building is a 10-story structure.

J. G. Wainwright made it known this week that the British & Transcontinental Films, Ltd., is an all-English concern and in no way connected with any German or Austrian film enterprise, and that the company's stars had been sent to Germany recently merely to make animal pictures, making use of the Hagenbeck circus animals.

D. J. Mountain, the live manager of the foreign department of Arrow Film Corporation, reported a number of visitors to his office this week. Among them were C. A. Olsen, of Christiania, Norway; Erik Lundberg, of Stockholm, Sweden; John Wainwright, F. M. Hall and F. Kilner, all of London; J. C. Ramos, of Ponce, Porto Rico, and Henry Bredhoff, of Honolulu, Hawaiian Islands. Mr. Mountain said they all reported healthy activity abroad.

Constance Binney, it is understood, will be starred in "A Bill for Divorcement," which Ideal Films, Ltd., of London, will produce. Miss Binney is now in London.

George Orhan has acquired "Israel," a German production. No definite distribution plans have as yet been made.

"Her Story" Leads Second National Picture Program

"Her Story," second of the four relcases so far announced by Second National Pictures, appears to be taking the lead of the series in popularity so far, according to reports received at the New York offices. New York City theatres, twenty-four of which have booked the attraction for the current month, have aided in placing this picture in its present commanding position.

"Her Story" differs from "David and Jonathan" and "The Night Riders," first and third releases by Second National, in having been written especially for the screen, and for the featuring of Madge Titherage in the leading role by Dion Titherage, brother of the popular stage and screen actress. The other two pictures are visualizations of popular novels by E. Temple Thurston and Ridgewell Cullum. The fourth release, "Broken Shadows," from the Irish novel, "Nance," by Charles Garvice, is showing up well in the early bookings, it is said.

"More to Be Pitied Than Scorned" Completed; Print in New York

"More to be Pitied than Scorned," C. B. C. Film Sales Corporation's new feature production announced as the first of a series of feature offerings which it will offer for distribution, has been completed and is now being brought East by Harry Cohn of the C. B. C. firm.

The importance of this feature and the plans that are being made for it are shown by the fact that Mr. Cohn personally is making the trip East across continent to deliver the print to the New York distributing offices in the shortest possible time.

There, the special editors that have been engaged to go over the feature again are now in readiness and the artists who are lining up special art paper and exploitation accessories are to be given a special showing of the feature.

Harry Cohn of C. B. C. whose headquarters are made on the West Coast, has watched closely every detail of production of this feature, which is based on the Charles E. Blaney melodrama of the same name and directed by Edward Le Saint.

Mr. Le Saint wired from the Coast this week as follows:

"Picture finished and it is my best work. Every member of the cast to be congratulated. Think you will like it."

Lynch Circuit Books Eddie Polo Serial

One of the big bookings recorded by First National Pictures of Charlotte, N. C. is that made through on "Cap'n Kidd," Eddie Polo's first Independent serial. First National has announced to Star Serial Corporation, which holds world distribution right on "Cap'n Kidd, the booking of the serial to eighteen big and important houses over the Southern Enterprise Circuit, and that exhibitors on the circuit are planning special big exploitation for these bookings.

Hopp Hadley Will Handle "Love's Old Sweet Song"

Before leaving for Pittsfield, Mass. with his entire company, where the exteriors of "Love's Old Sweet Song" are to be made, O. A. C. Lund announced that the first special feature of Lund Productions, Inc., would be placed in the hands of Hopp Hadley who, through Producers Service Company, would make all arrangements for distribution. The departure of the company from Fort Lee, N. J., where the interior scenes were staged in the Paragon studio, was determined upon not only by the search for beautiful backgrounds, but in order to find a large marble quarry in which several scenes in connection with the spectacle leading up to the climax of the drama could be made. It was also necessary that the quarry have a railroad connection which could be used by the director for railroad scenes. Charles Manning, Mr. Lund's assistant, found locations in the neighborhood of Pittsfield which are said to be ideal for the story.

Among the principal members of the cast of "Love's Old Sweet Song" accompanying Oscar Lund to Pittsfield are Helene Weir, Don Gallagher, Helen Lowell, Warren Cooke, Ernest Hilliard, Lew Wolheim, Miss Ray Allen, Walter Gaines, John Tansey and baby Margaret Brown who plays the character of "Chicken" around whom Augustus Bertilla's story revolves.

Producer of "Big Boy" Williams Westerns to Visit Metropolis

Joe Di Lorenzo, President of Di Lorenzo, Inc., is in receipt of a wire this week from Roy Stone of Frederick Herbst Productions, stating that the latter is making a special trip from the coast to confer with Di Lorenzo on production plans for the future "Big Boy" Williams series.

In view of the hearty trade reception given to the initial two Williams' pictures, producer Herbst and his staff are strongly considering greater expenditure on the forthcoming pictures for "Big Boy."

Stone's experience in production problems covers many years, for he has served as manager of production and production editor for Wm. S. Hart, Irvin Willat and many others.

Di Lorenzo has just drawn up an exhaustive report on State right conditions gained from his coast to coast tour in behalf of the new "Big Boy" Williams series.

Federated Lands Screen Review

A contract was closed last week with Lester Soman and Julius Singer whereby they will produce for the Federated, a Screen Review. It is to be a single reel release issued, for the time being, every other week, starting about the last week in June. This reel will contain intimate views of the motion picture stars, their life at home, their fads, hobbys and their amusements.

A. D. V. Storey will edit the reel, and the first number is already completed. This release will take the place of the Federated Screen Snapshots.

Final closing date JUNE 27th for advertising space in the

Independent Showman's Number

To Be Dated—July 8; out June 30

This number will be edited and prepared by

ROGER FERRI

IT WILL CONTAIN

1. Prospectus for 1922-23.
2. Résumé of 1921-22.
3. State Rights Statistics.
4. Who's Who in Independent Producing Circles.
5. Who's Who in Independent Distributing Circles.
6. Who's Who in Independent Exchange Circles.
7. Independent Directors' and Players' Directory.
8. Résumé of Conditions in Local Centres by Exchangemen.
9. Exploitation on 1922-23 Productions Announced.
10. Systematic Local Distribution.
11. Special Articles by Prominent Men.

Reservations for advertising space should be made now

MOVING PICTURE World

The oldest and newest trade paper in the field

In the Independent Field

Weiss Bros.' "After Six Days" Gets Circus Exploitation Prior to Atlantic City Premier

History in the exhibition of independent pictures is expected to be made next week at the spacious Woods' Theatre in Atlantic City, N. J., where Weiss Brothers' spectacularly beautiful superspecial, "After Six Days," a visualization of the Old Testament, will be given its American premier. The engagement will open Saturday afternoon, June 17. The presentation is under the personal supervision of David Starkman, one of the shrewdest showmen in the country, who has taken over a 12-week lease on the theatre, which is centrally located on the Boardwalk.

Atlantic City has been circused with paper, 100 twenty-four sheets having been plastered in the best spots in the town with more than 1,000 ones, threes and sixes thrown in for good measure. Two thousand cards also have been used in heralding the advent of the production, which is incidently being exploited through priests, ministers, rabbis, city and State and school officials, and the local and Philadelphia dailies and foreign publications.

Above the inviting entrance to a long lobby is an enormous sign, the largest of its kind used by any theatre in the country. This sign brilliantly illuminated, constitutes one of the features of the Boardwalk. The lobby was attractively renovated with magnetic cut-outs from the picture.

The presentation, as outlined to the writer by Mr. Starkman, should make cosmopolitan and merry Atlantic City sit up and take notice. Two special projectionists have been contracted for during the engagement of "After Six Days." Bert Ennis and David Starkman co-operated in putting over one of the greatest advance campaigns given in conjunction with the showing of any picture there. All in all it looks like a record-breaker, for the picture will stand up behind every promise made by Manager Starkman to his public.

Gene Burnell, star of "Determination," the Lee-Bradford special, is winning considerable publicity as a consequence of her personal appearances, and incidently these are held much on the drawing power of the production. As a result of her work at the Victory Theatre in Providence, R. I., recently, "Determination" played to its biggest business. Miss Burnell, because of her popularity, has been the recipient of many good offers.

Good business was experienced by the Randolph Theatre in Chicago during the run there of "Your Best Friend," the Warner Brothers' Vera Gordon feature. "Mother love and the splendid teaser campaign backed by a satisfactory picture in every way helped put it over in one of the hottest weeks of the season," says the Chicago report.

Lester's Rivoli Theatre in Columbia, S. C., played Equity's "Where Is My Wandering Boy Tonight?" to two days of good business. The picture was heavily advertised.

The personal appearance of Vera Gordon in conjunction with the showing of "Your Best Friend" helped draw business at Saxe's Strand in Milwaukee recently.

A cleverly staged local prologue, backed with spectacular advertising reaching to most of the local homes, put "School Days" with Wesley Barry over with a bang at the Liberty Theatre in Seattle, Wash., a couple of weeks ago. The accessories, distributed free, helped considerably, the exhibitor reports.

Manager Fred Gantz of the Star Theatre, Sand Springs, Okla., reports that "The White Mask," a William Smith production, starring Franklyn Farnum, broke records at that house.

Crosby Brothers, who operate the Lily Theatre in Buffalo, N. Y., write to the effect that Arrow's "Ten Nights in a Barroom" proved a good attraction and made big money for them.

"Innocent Cheat" at the Broadway

Announcement is made by W. E. Shallenberger, President of the Arrow Film Corporation that the big Arrow-Ben Wilson special "The Innocent Cheat," starring Roy Stewart and Kathleen Kirkham, will have its New York premier at the Broadway Theatre, where it opens for a run on Sunday, June 18.

Ben Wilson, producer of this picture, who also personally directed it, states that he considers it the best production he has ever made. "The Innocent Cheat" is an original story written by J. Grubb Alexander and has been produced on a lavish scale by Director Wilson. In addition to Roy Stewart and Kathleen Kirkham a strong supporting cast appears in the picture, headed by Sidne de Gray, George Hernandez and Rhea Mitchell.

Harry Rathner on Road for Lesser

Harry Rathner, personal representative in the field for Irving M. Lesser and Western Pictures Exploitation Company left New York this week on a tour that will take him to all of the principal cities and exchange centers in the United States.

Mr. Rathner will look after the affairs of Western Pictures Exploitation Company and Jackie Coogan Productions while on this tour and expects to be away for several months. His first stop will be at Washington. Among other exchange centers that he will visit immediately are Pittsburgh, Toronto, Detroit, Milwaukee, Cleveland, Cincinnati, Louisville, Indianapolis, Chicago and Minneapolis.

E. C. Klatt of Star Theatre, Farmington, Minn., said he had them standing to get into his theatre during the run of "Out of the Dust" at his house a few weeks back.

Competition of a most bitter sort put the crimp in the engagement of the Clara Kimball Young production, "Eyes of Youth," at the Royal Theatre, Hopkins, Mo., according to Manager F. O. Litch.

Clara Kimball Young's latest, "The Worldly Madonna," has been booked over the Stanley circuit in Philadelphia, opening at the Palace in that city next Monday.

Grace Davison in "Love, Hate and a Woman," an Arrow feature, held up the good business at the Picadilly in Rochester, N. Y., this week, for three days, according to a report from there.

"Where Is My Wandering Boy Tonight?" opened up like a house afire at the Blackstone Theatre in Pittsburgh on Monday of this week, according to a telegram to this office.

Newsy Gossip of the Trade

Ben Friedman, of Minneapolis, was a New York visitor this week, lining up product for next season.

Jack Warner and Harry Rapf, both producers for Warner Brothers, were slated to retun to New Yok on Thursday of this week.

S. K. Brin, of Seattle, was another State right buyer who came to New York this week to line up pictures for next Fall's distribution. He will in all probability contract for the entire output of Warner brothers for 1922-23.

Harry Charnss, the live Cleveland exchangeman, returned to his home last week after spending a ten-day business visit in New York.

Tom Bible, one of the most enterprising exploitation men in the independent market, is now handling exploitation on pictures being distributed in Eastern Pennsylvania and Southern New Jersey by Dave Segal, of Royal Pictures, Inc., of Philadelphia.

John G. Furrer, one of the best known Pittsburgh salesmen, formerly travelling for Standard Exchange there, has deserted the film business and is now selling automobiles to his former associates.

L. W. Greenstein, vice president of the Pittsburgh Federated Exchange, and Cleveland, has concluded a series of conferences with Joe Lefko, of the Pittsburgh office, and is looking forward to a big season.

The annual picnic of the employes of the Columbia, Educational and First National exchanges of Pittsburgh will be held Saturday, June 24.

The San Francisco Federated exchange has moved to a new building at 298 Turk street, and its former quarters have been taken over by Supreme Photoplay Corporation, which had been occupying upstairs quarters at 86 Golden Gate avenue.

Sam Grand, of Federated in Boston, has taken over the New England distribution on Sacred Film, Inc's, Bible series of one-reelers. Major Film exchange formerly handled the pictures.

Maurice Coben has resigned as manager of the Albany branch of Nu-Art Pictures Corporation of Buffalo. He has been succeeded by Bob Berchey, formerly Grand-Warner representative in the same district.

Harry Cohn, producer of Screen Snapshots and other money-making C. B. C. Film Sales Corporation features, is due to arrive in New York this week.

Oscar Jacobs, an enterprising producer from Los Angeles, whose firm produced "The Adventures of Tarzan" with Elmo Lincoln, for Weiss Brothers, came to New York this week. Mr. Jacobs is planning the production of another big animal serial.

Shallenberg Closes Big New England Deal for Arrow

Word has been received from W. E. Shallenberger, president of the Arrow Film Corporation, of the closing of an important contract for the distribution of short subjects in New England, with the American Feature Film Company, 37 Piedmont Street, Boston, Mass., of which company Harry Ascher is president.

The American Feature Film Company of New England is one of the oldest and best-known independent exchanges in New England and their activity at the present time is looked upon by Mr. Shallenberger as being a most encouraging sign indicative of the rapid return of business to normal.

The contract calls for the exclusive distribution in New England of forty-five 2-reel comedies, released on the Arrow Comedy Franchise. These are made up of four brands: the Arrow-Speed Comedies, twelve 2-reel comedies produced under the personal supervision of Reggie Morris and featuring such well-known players as Neely Edwards, Jay Belasco, Margaret Cullington, Charlotte Merrian and Jack Duffy; fourteen 2-reel Broadway comedies featuring Eddie Barry, Helen Darling and Vera Reynolds; five 2-reel Cruelywed Comedies featuring Paul Weigle, Lilie Leslie and Dot Farley, produced by S. M. Herzig. These comedies have been meeting with great success and are on the style of the popular Mr. and Mrs. Sidney Drew comedies; fourteen Mirthquako Comedies produced under the personal supervision of Eddie Lyons and starring that diminutive comedian Bobby Dunn.

In the Independent Field

Equity Features Goes to New Concern; Pacific to Open Co-operative 'Changes

With the announcement this week by Equity Pictures of the sale of "Where Is My Wandering Boy" in Washington, D. C., only one territory in the country remains unsold. The latest buyer of this State right feature is Equitable Pictures, of 240 Fallsway, Baltimore, Md. This newly organized concern will control the rights of "Where Is My Wandering Boy" for Delaware, Maryland, Virginia and the District of Columbia. The only unsold territory in this country is Southern Illinois and Eastern Missouri.

Equitable Pictures has entered the exchange field in Washington territory only recently and its purchase of the Equity success is considered a tribute to the picture since it will serve as the basis of building up the exchange's exhibitor clientile. Equitable was largely influenced by the record set by "Where Is My Wandering Boy" in every large city where it has been shown.

With E. H. Silcocks, general sales manager of the Pacific Film Co., Inc., in temporary control, John J. Hayes, president of Pacific, has opened the first of a chain of independent exchanges on film row, Los Angeles, Cal. According to Mr. Hayes, this chain of exchanges, handling Pacific products exclusively, will extend from coast to coast in a year's time.

Merit Film Corporation, of Buffalo, has been acquired from J. E. Chadwick by N. I. Filkins and Robert T. Murphy. Film on hand owned by Merit is said to be valued at $600,000. Mr. Filkins has been general manager of the Buffalo and Albany exchanges and Mr. Murphy has been manager of the Pioneer Film exchange in Buffalo.

Ben Friedman, of the Friedman Film Exchange, Minneapolis, visited Arrow this week and was most enthusiastic over the results being obtained by Arrow's big special attraction "Ten Nights in a Barroom." Mr. Friedman stated that this picture was breaking all records in Iowa and Nebraska, for which territory he controls it, and that he expected to gross a record figure in the two states. He reports conditions there greatly improved and looks for the biggest and best business of many years during the coming season.

The Sales Department of Arrow report that they have received a splendid response to the sales drive on short subjects which they launched last week, as chronicled in these pages. Elsewhere will be found the account of the sales made so far as a direct result of this drive. This, Arrow points out, is a corroboration of their statement that business in the independent field is healthily and rapidly returning to normal. The independents, above all, are buying, which certainly indicates confidence on their part in the speedy return of conditions to where they should be.

R. D. Craver, franchise holder for First National in Georgia and North Carolina, and who operates his exchange system in North and South Carolina, Georgia, Florida and Alabama, this week acquired the rights to the "Felix" cartoon comics, the series of which are controlled for worldwide distribution by M. J. Winkler.

H. T. Moore, for years general manager of all the leading photoplay theatres in Tacoma, and one of the best known theatre men in the Northwest, will retire as general manager of The Moore Amusement Co., of Seattle, as soon as a successor can be appointed. He has established general headquarters for himself at 2012 Third avenue, Seattle, for the Moore Feature Film Company, an exchange for state right features in all the coast states, and Idaho, Montana, Nevada, Utah, Arizona and Alaska. His first picture is "Some Wild Oats." C. O. Winrick, formerly with Robertson-Cole in Seattle, will have charge of the Seattle office. Within two weeks, Mr. Moore expects to open an office in San Francisco.

Jack Lannon, president of Greater Features, Inc., Seattle, who has been making an extended tour of Montana, is expected back in that city within a few days. R. R. Nave, Eastern Washington representative, has just returned to Seattle office from four weeks in the territory.

Theodore Johnson, manager of the home office of Reliance Distributing Corporation, in Seattle, has announced that the company has taken over the Equity Film Co., of Portland. Leo Potter will be manager of the new Portland exchange, which will handle some good product, in addition to the Equity releases. "Heart of the North," a Harry Revier production, Louise Lovely in "Life's Greatest Question," a Clara Kimball Young series, are among the features announced for release.

Bob Murphy has resigned as manager of the Pioneer Exchange in Buffalo to become associated with N. I. Filkins in taking over the Merit franchise for New York State, north of Westchester, from I. E. Chadwick, president of Merit. Ruth Rappaport has been named by J. Bellman to succeed Mr. Murphy at Pioneer.

Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia has secured the franchise for the Al Lichtman productions, starting with "A Rich Man's Wife," to be released early in September.

The Graf Productions, Inc., bas commenced the filming of "A Modern Madonna" at the Pacific Studios, San Francisco, the cast including Milton Sills, Cleo Ridgley, Jack Mulhall, Ednah Altemus, Miriam Skinner, Baby Muriel Dana and Alec B. Francis. The offices of this concern have been moved to the new California Commercial Union Building at Montgomery and Pine streets.

Burt King, formerliy manager of the Kansas City branch of Vitagraph, has opened the Quality Film Company in Dallas, Texas, Quality Film Company is a states rights exchange. David Bernbaum is associated with Mr. King. Mr. Bernbaum was, until his departure from Kansas City, president of the Kansas City Film Board of Trade.

Sacramento Pictures Corporation has been incorporated at Sacramento, Cal., with a capital stock of $500,000 to produce moving pictures in Northern California. The incorporators are J. G. Hunter, vice-president of the T. & D., Jr., Enterprises and manager of Godard's Theatre, Sacramento; Forrest White, San Francisco capitalist, and William H. Jobelman, formerly publicity director for the Turner & Dahnken Circuit. Arrangements have been made for the production of six pictures from the pen of William R. Lighton, the first of which will be called "Graft."

After having been engaged in other lines for the past two years, Abe Markowitz bas returned to the amusement field and has organized the California Film Distributors, with offices at 168 Golden Gate avenue, where quarters are being shared with Nat Magner. He has contracted to take twelve pictures from Second National and is booking the first two releases, "The Night Rider" and "Her Story." Mr. Markowitz was with Universal for six years and has also had wide experience in operating theatres.

Betty Blythe Starts Work on First Bennett Feature; Studio News of Eastern Independents

Miss Betty Blythe, who has been on an extended tour of personal appearances, returned to New York on Saturday, June 10th, and on Monday began work on "How Women Love" at the Whitman Bennett Studio in Yonkers, under the direction of Kenneth Webb, and the management of B. B. Productions, Inc.

Miss Blythe's tour of personal appearances was in connection with first run showings of Rex Beach's "Fair Lady," produced by Whitman Bennett, and the last of her nonstellar productions. Her appearances were all for full week and all at leading theatres in Philadelphia, Toronto, Cleveland and Buffalo.

The cast which has been engaged to support Constance Binney, the American stage and screen star, who is now filming "A Bill of Divorcement" for the Ideal Film Company of London, contains the names of some of the most popular British players now appearing before the public. Fay Compton, a big London favorite, plays the part of the wife; Malcolm Keen (by permission of Rean Dean) has his old role of the husband, which he originated in the English production of the stage play; Henry Vibart, a popular screen actor, essays the doctor, and other roles are taken by such well known players as Henry Victor, Fewlass Llewellyn and Dora Gregory.

Production work on the fourteenth chapter of "Cap'n Kidd," Eddie Polo's first Indoependent serial, was completed this week, and as fifteen episodes is the number in the entire chapter-play and work is progressing quickly, it is expected that actual production on "Cap'n Kidd'" will be finished during the coming week, under the direction of Burton King.

The manner in wbich the C. C. Burr staff at the Glendale Studios has taken hold of its work in "Torchy's Feud," gives promise of a production of exceedingly great merit. Tbe latest Johnny Hines vehicle having for its locale the backwoods district of Kentucky, it was necessary to build entirely new props and settings that would effectively portray the locale desired. Accordingly, with an extra large force of carpenters, no less than fifteen different sets have been built for interiors alone, and an entire community set up on the grounds immediately outside the studio.

Louis Weiss, of Artclass Pictures Corporation, has announced that Orville Mayhood is to prepare a special musical score for their twelve-reel Biblical production, "After Six Days." It is understood that Mr. Mayhood will interpret this score in person as conductor of the orchestra at the premiere of this picture which opens at Wood's Theatre, Atlantic City, June 17.

Production on Edgar Selden's initial production, "On the Banks of the Wabash," will begin next week, according to information ascertained this week.

Pine Tree Pictures, Inc., of Maine, will follow the James Oliver Curwood series with sea productions, according to announcement made this week by ex-Gov. Milligan.

There is a rumor afoot in Eastern film circles that Edwin X. Carew may make his next special in an Eastern studio.

Chelsea Pictures Corporation this week announced that production on its first feature will start some time late this month.

"Your Best Friend" Scores Big in Providence Theatre

Despite the hot weather, carnivals and theatrical competition, the Warner Brothers' attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, was put over in whirlwind fashion during ts two weeks' run at the Providence Opera House, Providence, R. I., it is reported.

The showing was put over by Mr. Ekeberg, of the Screenart Picture Corp., Boston. More than 1000 street cars carried an announcement of the picture on the dashboard in both Rhode Island and Massachusetts. Fully 25,000 milk bottles were labeled with "Your Best Friend," stickers, and department stores carried attractive window displays by using the oil paintings available with the feature.

Another novel tie-up was made with a number of the larger restaurants in the city by placing the stickers on the bottom of the menus. Thousands of bank book heralds were used by the banks of Providence, and in connection with the showing a bank account was started for every baby born during the run of the feature.

Chicago and the Middle West

By MARGUERITE KEMP

Moving picture news in Chicago for the past week has been chiefly limited to activities of screen stars who have stopped off at the "halfway place."

The marriage of Marshall Neilan and Blanche Sweet was widely featured by the newspapers. Mr. Neilan met Miss Sweet here upon his return from France and the couple went to the office of County Clerk Sweitzer, where they obtained a license, and were married a few minutes later by Judge Pomeroy, of the Marriage Court. Within an hour they were on their way to New York.

* * *

Mabel Normand stopped off on her way to New York last Monday and expressed her indignation at our extreme heat, our daylight saving time and the fact that her ukelele was missing. In between trains she visited Mrs. Townsend Netcher, a personal friend, at the Parkway Hotel.

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Gloria Swanson also passed through town Thursday, but kept very, very quiet for some reason.

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Texas Guinan is making friends for herself this week at the Rialto with a spirited little Western playlet in which she plays the stellar role. She is assisted by four players and a black horse. The sketch is preceded by a two-reel Western, starring Miss Guinan.

* * *

According to the business manager of the Motion Picture Operators' Union, more houses are closed at present, except for Saturday and Sunday, than during the hottest part of the season last summer. Big houses seem to be doing a fair business but the neighborhood houses, as a rule, find the first hot spell has driven away even the more-or-less meager patronage enjoyed during the last few months.

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The luncheon of the Illinois Motion Picture Theatre Owners, given at the Hotel Sherman last Tuesday, was well attended, and the subject of organization was thoroughly discussed. The exhibitors are showing more enthusiasm over the association than ever noted before, according to William Sweeney, secretary.

* * *

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, is in Paris at present. A card to "Bill" Sweeney says he is having a fine time, and asks to be remembered to all the boys.

* * *

Dr. Sam Atkinson, manager of Ascher's Adelphi Theatre, will occupy the pulpit of the First Congregational Church, in the Rogers Park section of Chicago next Sunday, speaking on the subject, "The Movies, Whither Are They Moving?" He has been manager of the Adelphi for a month.

John Gilbert, Fox Star, Has Been Highly Praised for His Work in "The Yellow Stain"

Following the release, May 21, of "The Yellow Stain," the Fox production, starring John Gilbert, came flood of unsolicited, written praise for the young actor, the Fox organization states. Exhibitors and fans in many localities throughout the United States and Canada have given their approval of the performance of the rising star, in letters addressed both to Gilbert and to Fox Film Corporation, it is stated.

Pleases Officials

This stream of testimonial has pleased officials of the organization, especially in view of the fact that Gilbert has the leading role of Edmond Dantes, the Count, in "Monte Cristo," the special superproduction on the 1922-23 program of Fox releases.

"The Yellow Stain" is a story centered about the North Michigan timber lands. The story was written by Jules Furthman and directed by Jack Dillon. Claire Anderson plays opposite Gilbert. An elaborate allotment of campaign aids has been provided for use with "The Yellow Stain."

"Monte Cristo" at present is in its third week of an indefinite showing at Mack Sennett's Mission Theatre in Los Angeles. Reports indicate that the Fox production is breaking every attendance record at the Mission, it is stated.

Says "Night Life in Hollywood" Portrays the Real Rural Life

Mrs. A. B. Maescher, president of the De Luxe Film Company of Hollywood, California, and sponsor for "Night Life in Hollywood," has given the public a picture that is different to anything heretofore exhibited in any theatre in America, according to reports from De Luxe Film Company. Fred Caldwell, well-known director and author of the story, depicts rural life as it really exists, it is said.

Mr. Caldwell spent two months procuring the proper characters for this spectacular production. Such notables as J. Frank Glendon, Gale Henry, Jack Connolly, and Josephine Hill help to make up the all star cast. The story is a combination of rural comedy blended with drama, containing a touch of pathos.

Extensive Advertising Campaign for New Ruth Roland Serial

"Ruth Roland's best serial," as scores of leading exhibitors are testifying in booking Pathe's latest completed chapter-play from two months to six weeks in advance of release, is scheduled to benefit from the most comprehensive advertising campaign yet undertaken in connection with the distribution of any single offering by the "House of Serials."

Pathe declares that its faith in the drawing power of "The Timber Queen" had put a nation-wide advertising enterprise in preparation even before the early episodes of the serial had reached the eyes of exhibitors at the branch exchanges, and drawn forth their unstinted praise accompanied by booking contracts.

In order to give this special advertising the highest degree of efficiency in all of the various districts, the Pathe branch managers were called into consultation at an early stage of the planning. This insured the securing of the best billboard space wherever that class of showings was especially favored. Those who preferred newspaper advertising to all other forms were allowed ample appropriations at once.

In twenty-five important cities 24-sheet posters will be lavishly displayed. In fifteen principal centers of picture patronage there will be liberal use of newspaper space. In each instance the favored form of display announcement of the attractions of "The Timber Queen" will be supplemented by the alternative method. This means that every exhibitor may be assured that for some days in advance of his opening date all of his customary patrons, and everybody else in his locality, will enjoy intelligent anticipations of the beauty, dramatic force and "thrills" which combine to make the serial, "Ruth Roland's best."

In most of the largest cities all advertising arrangements are complete, while in a few the tendency to still further enlarge their scope remains temporarily under discussion.

George Ade's First Screen Story Listed for Release by Paramount

Paramount has scheduled for release June 18 George Ade's first original screen story, "Our Leading Citizen," with Thomas Meighan in the stellar role.

Although this is the first time that the famous Hoosier author of "Fables in Slang," has essayed to turn his talents toward the creation of screen entertainment, he has not been without experience in the construction of drama, for it was he, it will be remembered, who wrote "The College Widow," one of the most successful musical comedies in American stage history.

The story is said to be in the typical breezy, satirical style of the famous humorist. Lois Wilson is Mr. Meighan's leading woman and the cast includes many of the best-known members of the Lasky stock company, among them Theodore Roberts, William P. Carleton, Guy Oliver, Laurence Wheat, Lucien Littlefield, Charles Ogle, Thomas Kennedy, Sylvia Ashton and Ethel Wales. The picture was directed by Alfred E. Green.

Griffith at Work

D. W. Griffith has begun rehearsals for his next photoplay for release through United Artists' Corporation. The new production is described as a comedy drama now being outlined under the working title of "At the Grange." The story is by a Kentucky woman author, Irene Sinclair. The cast has not yet been selected.

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

Associated Exhibitors

RUSE OF THE RATTLER. Just an ordinary Western, nothing to brag about. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

First National

BOB HAMPTON OF PLACER. A very good Western picture. Bound to please those who like that type. It is a beautiful story, with lots of humor by Wesley Barry. It is so crowded with action that many of the scenes are too short and the changes too abrupt. Ben. L. Morris, Temple Theatre, Bellaire, Ohio.

CAVE GIRL. Very good program picture that went over nicely. Advertising; newspaper, two column, eight inches, and heralds. Patronage; general. Attendance; extra good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

COURAGE. Fair is all I can say for it. Seems to drag all through the six reels. Advertising; regular. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

MAKING THE GRADE. Here is a very funny comedy-drama with David Butler as star. Drew only a small crowd, but those who saw it were certainly pleased. Advertising; posters, slide and programs. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MY BOY. One of the best pictures of the year. I had the schools with me and it went over big. Drew more business than "Peck's Bad Boy." Advertising; billboards, in school houses, paper. Patronage; all classes. Attendance; good. R. H. Hightower, Crystal Theatre, Dublin, Georgia.

MY LADY'S LATCH KEY.—Good picture and good stars is what we need, and you can get them in this. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

PEACEFUL VALLEY. Only fair program picture. Not up to the Ray standard. Pleased about 50 per cent. Lost money on it. Advertising; usual. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PECK'S BAD BOY. Very entertaining picture. Jackie Coogan acts better than many grown folks. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SILENT CALL. A remarkable picture for me. Its human appeal strikes home. The dog is wonderful. Advertising; extra newspaper space, lobby. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SMILING ALL THE WAY. A mighty good program picture that pleased the majority. David Butler is good: better than Charles Ray for us. Advertising; posters, papers and slides. Patronage; small town. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hal, Grand Gorge, New York.

TOL'ABLE DAVID. For me fell down bad at box office: was rather a disappointment. Advertising; billboards, lobby, extra newspaper. Patronage, family. Attendance; poor. J. McNear, Jr., Hill Opera House, Petaluma, California.

Mr. Walker Wants More

"Why is it that more exhibitors do not send in reports? We find this department more real help in selecting our pictures than any other in the world. There should be heaps of reports." H. R. Walker, Classic Theatre, Dartmouth, N. S., Canada.

It's up to the boys, Mr. Walker. We welcome their help in making this the dependable information exchange on films.

WEDDING BELLS.—A jolly good vehicle for Constance. Suited nicely. None of hers equals "Dangerous Business" for me, though. Advertising; usual. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

YELLOW TYPHOON. Good picture that plaesed. Anita scored in this dual role well done. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

CONNECTICUT YANKEE. Great picture. Daylight Saving, moving and house cleaning killed business. Attendance; poor. H. R. Walker, Classic Theatre, Darmouth, Nova Scotia, Canada.

LAST TRAIL. Don't pass up this picture as it is probably the best Western the year has yet seen. It's a winner. Advertising; three sheet, one, slide, programs. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MONEY TO BURN. One of Russell's good pictures, will go big with star's admirers. Advertising; posters, papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

OVER THE HILL. While a good picture. I can't see anything to rave over. For me it is not nearly as good as "Lying Lips." Advertising; extra cards, heralds, newspaper. Patronage; best. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

PERJURY. Very good. For me, too much charged for the picture. Advertising, special space in both papers. Patronage, mixed. Attendance, fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THUNDERCLAP. Fine picture, but for me price too high to make anything. Advertising; extra cards, banner and newspaper. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

VIRGIN PARADISE. Personally, did not care for it; but we had exceptionally good reports from patrons, some came to see it twice. Advertising; extra. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

Goldwyn

ALL'S FAIR IN LOVE. Nothing extra about this. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

HIS BACK AGAINST THE WALL. Raymond Hatton drew fair houses for last half of the week. Audiences and critics favorable in their comments. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WHEN ROMANCE RIDES. Claire Adams. This picture was very good and just about cleared the top rung of the gate with a little above the average in attendance. Nothing special as far as exploitation was concerned. William Noble, Oklahoma City, Oklahoma.

Hodkinson

FRENCH HEELS. A mighty fine picture. Pleased everyone, even the kids. Pictures like this give the house a good reputation. Advertising; papers, posters, programs. Patronage; small town. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

GOD'S CRUCIBLE. Fair picture, but did the worst business ever done in house on a Saturday with this one. Advertising; slide, newspaper, cut-outs. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

RIDERS OF THE DAWN. A No. 1. Zane Grey's pictures are hard to beat. Good cast. You won't make a mistake showing this; drew fine for me, and what more do you want? A. E. Rogers, Temple Theatre, Dexter, New York.

Straight from the Shoulder Reports

Metro

ARE ALL MEN ALIKE. Very good picture. Seemed to hit the spot all right. Sent them away smiling. Advertising; two threes, six ones, window cards, heralds, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

DON'T WRITE LETTERS. A very pleasing photoplay; will please the average. Scenario and acting good. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

FACE BETWEEN. Very good program picture and seemed to please all who saw it. Lytell good drawing card here. Advertising; usual. Patronage; best. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FIGHTIN' MAD. Very good. Thrills, action and comedy, with splendid photography. I knew the picture was "there" but feared the patrons didn't, so stuck in Larry Semon in "The Shop," a comedy whirlwind, and as a result had fine business. It makes a swell combination for patrons who want both dramatic and comedy action. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TURN TO THE RIGHT. As fine a crook drama as was ever produced, lacking nothing in direction, possessing everything in the way of a story, and capitally acted—and the biggest flivver my box office ever experienced! It is known that the picture "flopped" in many cities and this information is for the benefit of the small town exhibitor who might "kid" himself into thinking this stage success picturized will draw for a few days. I played it two days here, in this town of five thousand; had a fair house the first day and "died" the second day. I can't attribute it to any one thing in particular. True, there isn't a star that has a real pull, but the team work was great and the patrons liked the picture, those who came My answer is that the picture is not "there"; that it does not possess the ingredients that awaken interest and make them come the second day. Think this over very carefully, you 'small towners," and pause before you give up big rentals for if you buy it otherwise you may have your box office troubles. I went after this strong; heralds, mailing list, buttons, a teaser campaign—and still they wouldn't come. And it isn't the case that the town is in a frightful theatrical slump, because they came the following day to see a Wallace Reid picture in goodly numbers. Patronage, health seekers and tourists. Attendance; rotten. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BACK PAY. Good picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BEYOND THE ROCKS. Two capable stars, worthy of a much better vehicle. Directing, in my opinion, rotten; not half the picture it should be. Drew people? We'll say it did! And disappointed them, too, and it might do the same for you. It takes more than stars to make a picture. It takes story and good directing. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BOBBED HAIR. Very light picture. Wanda Hawley had no support. Our patronage was displeased. Advertising; handbills, lobby, slide, newspaper. Patronage, mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

BOUGHT AND PAID FOR. Following the stage success, very naturally a good drawing card. Advertising; average. Patronage; high class. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

A GAME CHICKEN. Bebe Daniels has generally been good, but this picture is not up to her standard. Give us more like "March Hare"; it was a knockout. Advertising; handbills, lobby, photos, newspaper. Patronage; high class. Attendance; fair. Thomas Clark, Electric Theatre, Maryville. Missouri.

HOME STRETCH. A dandy race track story. The kind of picture that pleases any audience. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

INSIDE THE CUP. The best picture I have ever shown. Pleased 100 per cent. and then some; don't miss this one. Advertising; photos, threes, sixes, small bills. Patronage; mixed. Attendance; good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

LANE THAT HAD NO TURNING. Not up to what we expected from Agnes Ayres; just ordinary. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LOVE'S BOOMERANG. .A picture with a couple of Paramount second string stars for me, David Powell and Ann Forrest, as box office magnet. A very mediocre picture, accorded very limited patronage. Advertising; usual. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE'S OUTCAST. Poorest comedy we ever ran; pulled it off the second night, disgusted. Advertising; regular. Patronage; mixed. Attendance; poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

NORTH OF RIO GRANDE. Truly a splendid production, plenty of action, good story, wonderful scenery. It will please about all of them. This director should know, though, that when speaking of horses, the head of a herd is always a stallion; not a mare as in this remarkable case. Just as well have details correct, don't forget this next time, old man. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ONE WONDERFUL DAY. Our patrons did not like it. Perhaps it is too keen for our bunch. Anyhow, they didn't "get it." Advertising; newspapers, lithos. Patronage; mixed. Attendance; very poor. J. J. Wood, Redding Theatre, Redding, California.

REVIVAL WEEK. (Paramount selected revivals). This is a good bet and made a decided hit with patrons. Should be a good tonic for any house. Advertising; newspapers, trailer, lithos, lobby, regular. Patronage; high class. Attendance; good. Pat Argust, Princess Theatre, Colorado Springs, Colorado.

Pathe

THE DEADLIER SIN. A picture that holds one's attention and affords amusement. Picture worth seeing. Advertising; regular. Patronage; small town. Attendance; fair. J. F. Creamer, Majestic Theatre, Willets, California.

R-C

EDEN AND RETURN. Only fair. Nothing to sit up and write home about. Some very good shots in it, though. Advertising; two threes, four ones, photos and slide. Patronage; small town and tourist. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

QUEEN OF THE TURF. A very ordinary racing picture. A fair racing scene is all there is to it. Poor story, indifferent cast; did not register. Advertising; regular. Patronage; average. Attendance; poor. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

MAN OF STONE. Very fair program picture but seemed to please all who saw it. Advertising; usual. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

A MAN'S HOME. Fair program picture. Patrons liked it. Worth to us about half we paid for it. It is hard to make money these days if we get the picture for nothing. Advertising; regular. Patronage; ordinary. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

REPORTED MISSING. You can't go wrong on this. If they don't like it they're dead and don't know it. Comedy and excitement rarely blended. Tom Wilson the real star. He's a new Bert Williams. Play it up big. Good chance for tie-ups. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

WHY ANNOUNCE YOUR MARRIAGE? Film so rotten you couldn't get interested in the picture. Gave the picture a return ticket for another day. Take my advice and run the picture over before the public sees it. Advertising; ones and photos. Patronage; general. Attendance; poor. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

United Artists

THE IRON TRAIL. Very good. Terms made so we could play it. Good business. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE LORD FAUNTLEROY. Excellent picture, but too long and frequently drags. Mary Pickford as a boy does not let you lose sight of her sex. Paid far too much for it and it has made a bad flop at the box office. Advertising; window and pole cards, heralds, etc. Patronage; average. Attendance; poor. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Universal

CONFLICT. A good dramatic picture but overestimated. Dean overdoes some scenes in all her pictures. Can't understand why her hair and clothes were dry after dragging Jevons out of the log jam.

Straight from the Shoulder Reports

Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

DAUGHTER OF THE LAW. Carmel Myers in five reels that pleased all. Film in fine condition. Advertising; handbills only. Patronage; town and country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnesville, West Virginia.

THE FOX. An extra attraction. Well pleased. Will stand heavy advertising. Advertising; threes, ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MAGNIFICENT BRUTE. Wonderful scenery in this picture. Story rather weak, but pleased 75 per cent. Mayo's acting quite good. Advertising; paper, posters, photos, slide. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

MAN TO MAN. Harry Carey in a good picture which pleased and enjoyed good business. William Noble, Rialto Theatre, Oklahoma City, Oklahom.

ONCE TO EVERY WOMAN. Very good picture for me, though I've seen contrary reports on this you can't go wrong on it. Advertising; extra banner and twenty-four sheet, newspaper. Patronage; best. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

RED COURAGE. Hoot Gibson—the boy with the smile—never fails. Try him on a gloomy night and watch him put pep into your house. Cast well selected in all his pictures. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SHATTERED DREAMS. Very good picture. This star will take well. All you need do is to try a few of her pictures. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THUNDER ISLAND. Good program picture with lots of action. Water scenes fine, but fight lasted too long for average audiences. E. E. Corr, Princess Theatre, Thompson, Iowa.

WILD HONEY. This is another Dean hit, but not the card, nor the sensation, that "Outside the Law" and "Conflict" were. But it proved a very satisfactory feature for our maximum length of run. Advertising; lithos, large and small, heralds, extra newspaper, etc. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

WILD HONEY. Best Priscilla Dean yet. Every one praised this one, but it ran on wrong day; too much going on for small town. Advertising; cards, ones, threes, bulletin. Patronage; small town. Attendance; fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

WILD HONEY. Fair picture and fair box office attraction. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Vitagraph

HEART OF MARYLAND. Picture no good for us. Audience didn't care for it. Advertising; extra newspaper and 24 sheet. Patronage; regular. Attendance; poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

IT ISN'T BEING DONE THIS SEASON. A very poor picture played by Corinne Griffeth. Advertising; slide and photo. Patronage; small town. Attendance; fair. E. Eleazer, Casino Theatre, Kaplan, Louisiana.

SON OF WALLINGFORD. One of the best, biggest features we have run for some time. Advertising; newspaper, heralds, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

Comedies

ALL ABOARD (Pathe). This Harold Lloyd one reel reissue sure did get the laughs. Advertising; slide and program. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE BOAT (First National). Not as laughable as some of Keaton's other comedies. Not enough deviation in the picture. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BILLY'S ROMEO (Federated). A dandy comedy at fair price: but the paper! It's a shame to put out paper like the one sheet. Not representative at all. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

CHARMED LIFE (Aubrey-Vitagraph). Not as good as some of his pictures. The African comedies are poor; why do they make them? They don't like them. Wm. Thatcher, Royal Theatre, Salina, Kansas.

ROLLING STONES (Educational). A good two reel slapstick comedy with "Ham" Hamilton and a small boy who make a good team to produce laughing gags. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

STRIKING MODELS (Chester-Educational). I'm not sure, but I thought I heard a person giggle once while watching this. For me, about as funny as a funeral. A. LaValla, Community Theatre, Bethel, Connecticut.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). A sure enough good serial; will draw the kids. Opened at our house fine. L. P. Brichetto, Crystal Theatre, Knoxville, Tennessee.

MIRACLES OF THE JUNGLE (Warner). Bought whole program. Serial for me so very poor I paid them extra to give me better picture to run with it. Some films I could not run at all, bad condition. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

WITH STANLEY IN AFRICA (Universal). Has started very good. Am on third episode. But my people hate a long serial. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

Short Subjects

LEATHER PUSHERS (Universal). Great! The best two reelers we have shown in a long time. Have the town talking about them. J. Edward Mitchell, Strand Theatre, Waverley, Massachusetts.

NICK CARTER (Series 15 pictures—Pioneer). Played the fifteenth picture about three weeks ago and they are asking for more. They like the Nick Carter stuff. You can't go wrong by running them; every one good. They ask for more when you have finished them. Wm. Thatcher, Royal Theatre, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). A fair special. Patrons enjoyed it, but it is not good enough for Big 4. Advertising; heralds, posters, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

FALSE FRONTS (Amer. Releasing). Story excellent. Light in photography bad, so dark could hardly see it; my projection A. 1. Wm. E. McIntyre, Rose Theatre, Burlington, North Carolina.

HEART OF THE NORTH (All Star). A better picture than some of their so-called features. If they handle pictures no worse than this they will give satisfaction in the future. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JAN OF THE BIG SNOWS (Amer. Releasing). Just a fair Curwood. Curwood's stuff always pulls for me. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SCHOOL DAYS (Warner Bros.). Great story but not an unusual drawing attraction for me. Wesley Barry great, story fair. Advertising; heavy; general, lobby. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Channing of the Northwest

(*Eugene O'Brien—Selznick—4,725 Feet*)

M. P. W.—In appraising the box-office worth of a feature of this type, the popularity of Eugene O'Brien is the safest criterion.

T. R.—Holds the interest and develops a satisfactory climax.

N.—Because it is well done it should excite interest for those who never tire of the Mounted.

E. H.—While this story is quite consistent and has its dramatic moments, it does not impress one deeply with its reality.

Over the Border

(*Betty Compson and Tom Moore—Paramount—6,837 Feet*)

M. P. W.—Virile winter picture of the Mounted Police.

T. R.—Apart from its timeliness the film is strong in adventurous and romantic lure, its love story prettily developed and the photography admirable.

F. D.—Another Northwest story with good action and fine pictorial appeal.

N.—The romance and thrill of bootlegging offers excellent material for screen entertainment.

Golden Dreams

(*Featured Cast—Goldwyn—4,618 Feet*)

M. P. W.—Far from being golden or dreamy, it is a drama done in vivid colors, with intense physical action and literally everything from a circus to gladiatorial combats for thrills.

F. D.—Good action if they don't mind it running a bit wild.

N.—This author, who has contributed several sterling stories to the screen, has not done so well here, judging from the adaptation.

T. R.—Although the plot travels along rather familiar in its early stages, it holds its interest fairly well.

False Fronts

(*Featured Cast—American Releasing Corp.—5,044 Feet*)

M. P. W.—Interesting theme well produced . . . A showman's picture by a showman.

F. D.—Will please the average audience and admirers of society atmosphere.

N.—The feature reveals that a showman, having his hand on the pulse of the public, is able to give that same public what it wants.

T. R.—Its situations are new; its action fact and the direction by Samuel Bradley shows a decided improvement in his work as a producer.

Rough Shod

(*Charles Jones—Fox—4,486 Feet*)

M. P. W.—A Western that is successful in following accepted lines without showing any unusual digressions.

E. H.—Five reels of action and several thrills.

T. R.—Compared with some of the former Charles Jones' Western, "Rough Shod" does not seem to measure up to his usual standard of thrills and quick action.

N.—In its favor are several thrills, fast-moving action, some satisfactory melodrama and the ever-present romance in which the villain is outwitted.

The Five Dollar Baby

(*Viola Dana—Metro—6 Reels*)

M. P. W.—Exceptional human appeal, logically told and well acted.

F. D.—A sure fire number that is real entertainment.

T. R.—It has a very human appeal throughout and is done with the enviable charm of mingling laughter and tears.

N.—Will be ranked among the winners.

Nero

(*Featured Cast—Fox—11,500 Feet*)

M. P. W.—"Nero" is a great picture.

F. D.—One of the really great pictures for the coming season—"Nero."

T. R.—A spectacular production of compelling magnificence and beauty.

N.—A historical spectacle, massive and stupendous and deserving a niche of its own.

E. H.—A tremendous spectacle, magnificently produced by J. Gordon Edwards.

The Spanish Jade

(*David Powell and Evelyn Brent—5,111 Feet*)

M. P. W.—Picturesque melodrama is well produced.

N.—Here is something different. An entertaining picture staged in Spain with a wealth of attractive exteriors which are a decided relief from our own California locations.

E. H.—A story of Spain, atmospherically sound but otherwise mediocre.

T. R.—Excellent screen diet.

The Woman Who Walked Alone

(*Dorothy Dalton—Paramount—5,947 Feet*)

M. P. W.—Holds interest during every foot.

T. R.—A thoroughly enjoyable picture . . . It is a picture that should, general speaking, fill audience requirements.

N.—This is a BIG production in every sense of the word. Big in cast, in story, in settings. Incidentally it's one of the best starring vehicles Dorothy Dalton has ever had.

F. D.—Good audience appeal in this . . . Should satisfy them.

The Bachelor Daddy

(*Thomas Meighan—Paramount—6,229 Feet*)

M. P. W.—A comedy-drama of strong appeal.

T. R.—A clean, wholesome picture; alive with touching sentiment, but never degenerating into maudlin softness.

N.—Lose no time in booking "The Bachelor Daddy."

E. H.—While obvious as to plot, this bright little screen play has a decided human appeal.

The Trail of Hate

(*Guinn Williams—Di Lorenzo, Inc.—5 Reels*)

M. P. W.—Conventional Western starring "Big Boy" Williams has plenty of thrills and action.

N.—A familiar design, but one carrying an adequate amount of Western action to get by as an average program offering.

E. H.—Plenty of fighting and rough stuff for those that like their Westerns served neatly.

F. D.—Fair Western offering that has good action of a familiar order in latter reels.

Your Best Friend

(*Vera Gordon—Warner-Rapf—Five Reels*)

M. P. W.—Warner-Rapf combination score another bullseye with one of the motherliest mother features made.

F. D.—Typical Vera Gordon story; should go over easily.

E. H.—Delightfully human story with a rich vein of laughter and pathos revealing Miss Gordon in a strong character role, supported by an excellent cast.

N.—A "mother" picture which carries all the humanities.

The Referee

(*Conway Tearle—Selznick—5,000 Feet*)

M. P. W.—Mild love story which has convincing episodes of the prize ring for a background.

E. H.—A man's picture. Fast moving, logically developed story of the prize ring.

T. R.—A picture that possibly will hold the greatest amount of interest for those who are fight enthusiasts.

N.—Put this down as a neat little fight picture—one which is established upon a foundation of heart interest and carrying a pleasant romance to give it balance.

Labor Men Against Political Censorship

(*Continued from page 701*)

municating thought that tends to weaken the bonds so essential to an improved civilization, time and experience have demonstrated that the principles underlying governmental censorship are such as to threaten to convert the liberties of our people into license and subjugate the rights of free men to the whims and fancies of governmental censorship commissions. Because of the dangers inherent in these censorship commissions to the rights and liberties of our people, the Executive Council is impelled to reiterate the approved declaration of a year ago in protest to the existing consorship laws as well as against the proposal to extend this fraternal form of government.

"The prediction made a year ago that the political censorship over motion pictures would ultimately extend over the stage as well as over printing and publishing has already developed to a considerable degree. Plans have been made by some of our so-called reform organizations to undertake the furtherance of legislation intended to establish a censorship over the stage, printing and publishing."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Nanook of the North"

An Epic of the Eskimo Produced by Robert J. Flaherty, F. R. G. S., and Released by Pathe.

Reviewed by Fritz Tidden.

Upon coming away from a view of "Nanook of the North," the first reaction is that the picture is one of the most suitable hot weather attractions within reach of exhibitors up to the present time. It is an epic of the snowlands so real and so interesting in every detail that it carries the spectator right into the heart of the snowstorms, ice and bitterest cold. The mental effect will have a physical result of cooling off the victims of the most torrid sort of weather, and the manager who shows the picture will receive the approbation of his clientele.

"Nanook of the North" was produced on the East Coast of Hudson Bay for Revillon Freres by Robert J. Flaherty, a fellow of the Royal Geographic Society and a noted explorer and engineer. It is a picture that defies classification. It is not the adaptation of a "story" in the accepted sense of the word, yet it has drama—the drama of life where mere existence is a continual battle against the forces of nature in their most cruel form. It is not a scenic in the accepted sense of that word even though its scenic splendors are magnificent, because it is a real, true human document. It cannot be placed under the general head of an educational, but it brings the South up to and through the door of the vast North and shows how it lives.

It is a stark, staring disclosure of the only life known to the Eskimo, a race of people that endures the greatest hardships, knows only the severest climate and has the least advantages of any other, and yet is probably the happiest among all the races. And you laugh with them. It is the dramatization of a slice of the life of Nanook, the great hunter, and his continual struggle to feed his little family. It has vital interest for everyone. "Nanook of the North" is a screen classic.

"Nanook of the North" is the first picture of its kind to reach our screens. It is distinctive and different, to say the least. It is a cross section of seasonal life of the Eskimo that, it should be repeated, is surcharged with drama and stippled with humor, although there is no plot in the accepted sense. If "Nanook of the North" does not please your patronage you will have unusual difficulty finding stuff that will.

The Cast

Nanook, Nyla, Allee, Cunayou, Comock .....by themselves

Produced by Robert J. Flaherty, F. R. G. S.
Length, 6 Reels.

Synopsis

Where food is to be found there goes Nanook and his family, from his wife to his naked little baby, carried in the fur "parka" on her shoulders. In summer they go down the river to the salmon and walrus fishing grounds at sea. In winter they are ofttimes actually starving before they catch a seal and appease their hunger on its raw meat.

When night comes every member of the family helps build the ice igloo. In an hour it is ready for occupancy and they take off their fur clothes, use them for pillows and crawl under fur robes. In the morning the Eskimo mother washes her baby, the dog sledges are packed and they are off, for the search for food furnishes the motive for everything they do and necessitates their nomadic life.

IN THIS ISSUE

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"Lights of the Desert" (Fox)
"The Veiled Woman" (Hodkinson)
"Evidence" (Selznick)
"The Son of the Wolf" (R-C)
"According to Hoyle" (Western)
"The Devil's Pawn" (Paramount)
"My Wild Irish Rose" (Vitagraph)
"Our Leading Citizen" (Paramount)
"Nanook of the North" (Pathe)
"Restless Souls" (Vitagraph)
"The Great Alone" (American)

"The Devil's Pawn"

Pola Negri Stars in Drama of Russian Student Life—Released by Paramount.

Reviewed by Fritz Tidden.

Now that there has been considerable interest worked up throughout the country concerning what some persons have said is discrimination against the Jews in some of our leading universities, "The Devil's Pawn" is a timely picture. It tells the story of a young Jewish girl who must pose as a Christian to enter the University of Petrograd, probably in the old days when the city was known as St. Petersburg. Another box-office advantage is, of course, the name of the star, Pola Negri. She can be counted upon as a strong magnet in most, if not all, communities. That the picture is an adaptation of "The Yellow Ticket," a stage success of some years ago, is also of exploitation value.

Pola Negri is afforded an opportunity for her wide range of emotional acting, although the story can in no way measure up with those contained in the noted film spectacles in which she created her popularity in this country. She runs the gamut of emotions with her familiar broad strokes and is solely responsible for intensifying the drama. The photography and lighting effects also cannot compare with some of the star's big pictures.

The Cast

Lea, an adopted daughter.....Pola Negri
Professor Stanlaws.....Adolf Edgar Licho
Demetri, a medical student...Harry Liedtke
Astanow, a student.....Werner Bernhardi
Ossip Storki.....Vikter Jansen
Dance Hall Proprietress..Margarethe Kupfer
Vera ..... Marga Lind

Adapted from John Brennert and John Kraly's Play, "The Yellow Ticket."
Scenario by John Brennert and John Kraly.
Directed by Paul Ludwig Stein.
Length, 4,712 Feet.

The Story

Lea, a Russian Jewess, attempts to enter the University of Petrograd but is forbidden until she masquerades as a Christian girl. While studying she meets Dimitri and they fall in love, and also Lea wins a scholarship and becomes Professor Stanlaws' favorite pupil. Circumstances drive the girl to attempt suicide and while she is recovering from a fall from a window it is discovered she is the daughter of the professor, which leaves her free to marry Dimitri.

"The Great Alone"

Strong Dramatic Values Mark American Releasing's Story of the Snows With Monroe Salisbury.

Reviewed by C. S. Sewell.

Virility is the keynote of "The Great Alone," starring Monroe Salisbury and distributed by American Releasing Corporation. It is a melodramatic story of the Far North in the dead of winter and man's fight against the fury of blinding snow and intense cold is graphically shown.

The theme of the production is gratitude of a half-breed Indian toward a white girl who has spoken a kind word in his behalf in time of need. When the opportunity arises he repays this debt with interest and you begin to believe that a greater affection will develop, but it does not and this angle will disappoint some of the spectators because of the prominence given the girl, while the other girl whom the half-breed marries is subordinated.

Despite faults in the continuity at times, which could be remedied by sub-titles, the interest is well sustained, due to the continual and dramatic conflict of wills and emotions which characterizes nearly every scene. The hero fights continually against the villain who seeks his life, against the forces of nature, against the prejudice due to his racial status.

There is plenty of punch and action, and the fight scenes are excellently handled, particularly the big scene where by means of native cunning the hero gets the best of the villain who is waiting for him with a loaded revolver. The snow stuff has been well handled in such a manner as to make you realize the bitter struggle against the intense cold.

Monroe Salisbury is physically well suited to the role he portrays and gives it the virility and force it demands, though he exhibits a tendency toward overacting and making it too heroic; there are also more closeups than are actually needed. Credit is also due to the remainder of the cast. Walter Law is a thoroughly despicable villain, while Maria Draga, a newcomer, is attractive as the leading woman and acts with ability which is particularly noticeable in the scenes of delirium; Lura Anson also gives a good performance as the other woman.

The abundance of strong dramatic situations, coupled with the work of the cast, should make this production appeal to the average audience.

The Cast

Silent Duval.....Monroe Salisbury
Nadine ..... Lura Anson
Winston Sassoon.....Walter Law
Mary MacDonald.....Maria Draga
Bradley Carstairs.....George Waggoner
MacDonald ..... Alfred Allen

Story and Direction by Jacques Jaccard.
Length, 5,912 Feet.

The Story

Duval, in college, is looked down on because he is a half-breed. Returning to the Far North as the secret agent of a big company to run down some crooked work he soon has an opportunity to repay a debt of gratitude he owes Mary, the daughter of one of the company officials who has been kind to him. Trying to reach her father, she is overtaken by a blizzard and he goes to her rescue. Soon after, he uncovers the fact that Sassoon, his enemy, and who is also seeking to win the girl's love, is a crook. In a severe fight he overcomes Sassoon and forces him to leave the country. His work ended he goes to his own people, taking with him Nadine, who has stuck to him even though he appeared to love Mary.

Newest Reviews and Comments

"The Veiled Woman"

Rural Drama Released by Hodkinson Tells a Satisfying Story in a Quiet, Simple Way

Reviewed by Fritz Tidden.

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner. The simplicity, however, does not extend to the titles, which are in violent contrast in being too flowery and pseudo poetic. The direction has been handled skillfully by Lloyd Ingraham, who has also injected a most gratifying sense of real atmosphere, which has enhanced the value of the picture to a higher degree.

The acting honors of the feature go to Lottie Williams, who gives a strikingly realistic performance of a man-hating but withal good-hearted spinster. She contributes comedy relief in a natural, unforced way that brings on the smiles gently and in a good many instances turns them into hearty laughs. The rest of the cast are thoroughly competent, especially Charlotte Pierce, who does a fine piece of reposed acting in a role that could have easily have been common-place, but which she raises to outstanding prominence.

One of the gratifying things about "The Veiled Woman" is its strong propaganda (without any preaching) against vivisection, and its direct implication that not only the character in the picture but all vivisectionists are curs and victims of a certain form of morbid insanity that is well known to every psychologist or neuresthenist, looking at it without any sentiment for the dumb animal victims.

The benefit to science, which is the yelp of defense of the vivisectionists, of the satisfaction of this morbid curiosity is so negligible that the practitioners should receive the same treatment from the law as the man who beats his horse on a warm day to make him travel faster with its overpowering load of produce for a market that might even be supplying some vivisectionist's food for life.

It is to be remembered that the butchering of live animals not enjoying the benefits of anesthetics has been going on for years. The benefits to science are so few, if any, taking into consideration the fact that they might be derived from operations under anesthetics, in all this time that the absurd excuses of these self-appointed medical messiahs of the human race would be laughable if there wasn't the shadow of their tremendous cruelty casting itself over the whole matter. Perhaps the excuse is that the industry is in its infancy.

The Cast

Evelina Grey.....Marguerite Snow
The Piper.....Edward Coxen
The Doctor .....Landers Stevens
Aunt Hitty.....Lottie Williams
The Doctor's Son.....Ralph McCullough
Araminta Lee.....Charlotte Pierce

Adapted from Myrtle Reed's Novel, "A Spinner in the Sun."
Scenario by David Kirkland.
Directed by Lloyd Ingraham.
Length, 5,300 Feet.

The Story

Evelina Grey, who is the belle of a small community, is in love with Dr. Dexter and together they are much interested in scientific research. One day while working in the laboratory there is a terrific explosion and Evelina is carried away unconscious. The doctor fears that her beauty has been marred and he goes away. When Evelina regains her health she too goes away, broken hearted.

Twenty-five years later she returns to her old home. She wears a heavy veil over her face and but few of her old friends recognize her. One day she meets Doctor Dexter and learns that he had married and has a son. The doctor does not see her face, but through his son, who is also practicing medicine in the town, he learns that his former sweetheart is very lonely. Hoping to atone for his action of years gone by he calls on Evelina and asks her to marry him. She refuses, and lifting her veil shows him a face that is untouched by mark or blemish.

It a fit of remorse the doctor returns to his home and kills himself, but the romance of the past is carried on into the future by the doctor's son and a friend of Evelina.

"According to Hoyle"

A Western Pictures Exploitation Production That Presents David Butler In An Enjoyable Picture.

Reviewed by T. S. daPonte.

"According to Hoyle" is a picture that should go especially well with Summer audiences. There is no great mental tax entailed, but there is, nevertheless, a story to be followed. However, it runs along smoothly and amusingly with enough love interest to make it pleasing from that angle. It is a comedy-drama, and well balanced—neither the comedy nor the drama usurping more than its just share. The acting is good, and, especially in one scene, strenuous. It is when a free-for-all battle takes place, and Phil Ford, who takes the part of Jim Mead, gives capable evidence that he knows how to handle his fists. The suddenness and concentrated fury of his attack would probably have swept off his feet even a hardier individual than the hefty David Butler.

The acting throughout is good, Butler, as "Boxcar" Simmons, lending a joviality to his part even when he's a vagrant of the road without a meal in prospect, that is bound to win his way into the friendship of the movie fans.

The originality in the wording of several of the sub-titles is especially to be commended.

The Cast

"Boxcar" Simmons.....David Butler
Doris Mead.....Helen Ferguson
Jim Mead.....Phil Ford
Dude Miller.....Fred J. Butler
Jim Riggs.....Harry Todd
Silent Johnson.....Buddy Ross
Hotel Bell Boy.....Hal Wilson

Story by Clyde Westover and Lottie Horner.
Scenario by John B. Clymer.
Directed by W. S. Van Dyke.
Length, 5 Reels.

The Story

"Boxcar" Simmons, a tramp, represents himself as a mining millionaire in a small town. The population accepts him at his own valuation, and two of the town's "slickers" make desperate efforts to "take him for his roll." One of their schemes is to sell him a worthless ranch, but he turns the tables on them by making them believe that the ranch is a veritable bed of silver ore, and then, after they buy it he presents the major part of the proceeds to the girl who owns the place and with whom he had fallen in love.

"Hope"

The fourth of Triart's series of short subject productions, based upon famous paintings, is "Hope," taken from the canvas by George Frederick Watts that is well-known to everyone. A story of fishermen's and lighthouse keepers' lives and the constant hope of the families of the former for their return from their dangerous trips is derived from the inspiration embodied in the painting of the young girl sitting on the globe plucking the sole string left in the harp of hope and "bending low to catch the last faint note." It is a simple story simply told, but containing a full measure of real atmosphere that lifts the production on a high plane of excellence. It should prove successful in any type of theatre. "Hope" is released by Hodkinson.—F. T.

"My Wild Irish Rose"

Vitagraph Adaptation of Dion Boucicault's "The Shaughraun" Has All the Lilt and Color of the Famous Song.

Reviewed by Mary Kelly.

Ireland, for all the inspiration it has furnished in times past, has never had a more loyal bard than the author of "My Wild Irish Rose." It fairly sings itself along. It is a love lyric with so much melody and color that it scarcely needs the song accompaniment. Everything about this nation that has attracted interest, from the political struggles to more personal angles, the freaks and fancies of a temperament recognized as distinctive, has been remembered. It is a picturesque appreciation of the land of the shamrock, and the emotions of its people.

The love affair is three-fold, and typically idealistic, with airy flippant passages that have an ingratiating effect on anyone. Any tendency to be over-sentimental is avoided by the well-known wit. This does not fail to make itself felt even in connection with the serious incidents, which is one of the delightfully consistent touches. The Irish love for fighting has been gently burlesqued, without for one minute belittling the cause. So rich and real is the brogue of the sub-titles, that they speak right out by themselves without the aid of the lady behind you.

In theatre districts wherever Ireland is well represented, this picture can make wonderful box-office records. It is a type picture, and a fine one. It furnishes plenty of inspiration for spectacular exploitation.

More thoroughly considered, it should, because of a good story and a good cast, be appreciated by a cosmopolitan class and perhaps the wisest showman will be careful not to make his appeal too narrow. The title itself will get the Irish. In getting the others, the names of Pat O'Mallev Pauline Starke and little Mickey Daniels should be a great help. The acting is all excellent.

At the first release of the film in New York, it was shown without making mention on the screen of any member of the cast.

The Cast

Conn, the Shaughraun.....Pat O'Malley
Arte O'Neale.....Helen Howard
Claire Ffolliott.....Maude Emery
Moya ..... Pauline Starke
Robert Ffolliott.....Edward Cecil
Captain Molineaux.....Henry Hebert
Corry Kinchella.....James Farley
Harvey Duff.....Bobbie Mack
Father Dolan.....Frank Clark
Barry ..... Richard Daniels

Adapted from the Play, "The Shaughraun," by Dion Boucicault.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by David Smith.
Length, 7,650 Feet.

The Story

The action takes place in Ireland in earlier days and relates the heroic exploits of Robert Ffolliott, prominent Fenian of the village of Ballyraggett. He is in love with Arte O'Neale, who lives with his sister, Claire, and because of the trickery of Corry Kinchella, has been accused of treason, and is sentenced to imprisonment in Australia. Conn, the beloved Shaughraun, or ne'er do well of the district, brings about his escape from the prisoner's vessel. Conn is in love with the prettiest maid of the country, Moya, and returns to her one night, the same time that Robert comes back. Kinchella is up to further devilment but the Shaughraun comes to the rescue once more and only the fittest survive.

Program and Exploitation Catchlines:

If You Love the Song, You'll Love the Picture—It's a Love of a Story With a Cast of Fair Colleens and Their Brave Suitors—It's Music and History All at Once.

PROJECTION

By F. H. RICHARDSON

From New Zealand

George Randall, Bluff, New Zealand, sends six dollars for copy of new handbook, remarking:

Am anxiously waiting to see the latest edition of the good old HANDBOOK. If old Ephaitch (get that?) can succeed in making it as much better than the Third Edition as the third was ahead of the second, then it is going to be a mighty good investment.

I note with much pleasure that since I wrote you about it you have cut out the "We" in all your writings, and now say "I" like a man who is not ashamed of claiming ownership of what he writes. Your writings, as a result, read much nicer now.

Since I seem to have succeeded so well in that, may I make another suggestion? Why waste so much valuable space roaring at those lunatics who fail to appreciate your ministrations through the Department Their favorite argument is that you deal out knowledge which you learned from some one else.

Well, even so, what of it? Did not they themselves learn their A B Cs from someone who learned them from some one else? It is a fact that even though you had not yourself originated one single new idea in or on projection, the entire industry would still be under debt to you for having collected so very much information and put it into such an accessible compilation as the handbook, and for conducting so valuable in exchange of ideas as is found in the projection department.

To my way of thinking it is beneath the dignity of a man with brains to enter into argument with a lunatic. Ignore the boneheads and write for the students, because the man who knows most is the student all his life, else he would not know so much.

The Bluebook

Just one more jolt and I'll shut up for another twelve months. I'm not religious, but examine Webster and observe the definition of B-I-B-L-E, after which never use it again in connection with the Handbook. Call it the Encyclopedia Kinema, or something else, but there is only one Bible.

Now, Rich, old boy, don't get narked at so much criticism from the uttermost ends of the earth, and from a "foreigner" at that. Hurry up the book, and accept the good wishes of your most southerly student.

Brother Randall, no one but the fool gets "narked" (whatever that may be) at honest criticism, decently expressed, and I hope I'm not a fool anyhow, though I do sometimes suspect I may be when I argue with those you have well named the bone-heads. However, it really is necessary. For them or their crazy criticisms I care "decidedly less than nothing, or would if it were them ONLY were concerned. Unfortunately, however, they reproduce photoplays upon which men and women have labored hard to produce perfection, and which are, in their last analysis, largely at the absolute mercy of the aforesaid bone-heads, insofar as concerns audiences who have paid real money for goods which he probably cannot and almost certaintly will not deliver at 100 per cent. value.

Must Argue

So I MUST argue with him, distasteful as it is, in what is occasionally a successful endeavor to soften the grip of the bone on his brain and get him to study his business.

As to the word Bible, why I agree with you. It was NOT started by me; also I have very seldom used it, though I must correct you in one particular, viz: there are many "Bibles," such as the Zenda Avesta of the Hindoos, the Koran of the Mohamedans, etc., etc., etc.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

We have, however, prepared a surprise for you. You won't know the new book at first glance, and it will in future be hailed by a title which I am sure will please you. You'll guess it as soon as you see the book. It will be known as "The Bluebook of Projection."

As to the "I" and "We," why as I told you before, it is embarrassing to be continually saying "I," and my work is a nature which literally compells its use so very often.

The book is being rushed. I am through proof reading and its now all up to the printer and binder. Glad to hear from you any time. You are apparently a man after my own heart. Here's my hand. Shake!

From Missouri

Robert Curty, projectionist, Canton, Missouri, says:

Am projecting pictures at the "Gem" and want a bit of advice. Have written three times before, but suppose you've been too busy with the new book to reply. Am a proud owner of the Third Edition, and will get the new book just as soon as it is ready.

We have a Power's 6 and a Simplex projector. According to lens charts I am to use two 6¼ condensing lenses, as I use 60 amperes A C. To my surprise I was unable to get them in, to say nothing of spacing them apart, as the curved surfaces came into contact before the last lens was more than half way in.

Why is this? Was not the projector made to use two lenses of that focal length, or what is the trouble? There is no means of spacing the lenses, as there is in the Simplex, and not sufficient room in the casing for both lenses. Any information you can give me will be appreciated.

Is a collector lens any different from a converging lens? That may be my trouble as I just ordered two 6½ inch lenses, instead of a 6½ collector and a 5½ converging lens. Please excuse my ignorance in this matter. I am not an optician and, as you say, we live to learn. And anyhow the know-it-all class is something I don't care to be in because they are the ones who follow ruts and will remain in them to the end.

Another thing: will you kindly explain chart No. 2. Chart I is simple, but the No. 2 I cannot dope out; also I notice quite a number are in the same boat. My manager, Mr. Page, and I are both constant readers of the department and I would about as soon miss a meal as miss it.

Just as Simple

As to chart 2, it is just as simple as chart 1. Suppose you have a five inch E. F. projection lens, with 17 inches center of condenser combination to aperture.

Looking in the "distance" line opposite 5 inch E F you will see that at 15 inch condenser to aperture the image would be 11.6 and at 20 inches it would be 11.25 inches from the aperture.

There is no distance given for 17 inches, so we pro rate between the two, the difference being only about ¼ of an inch. Our distance would then be about 11.4 inches, but for the fact that an error was made in compiling chart 2, as I have repeatedly explained, though not lately, and one inch should be subtracted from all distances in chart 2. Instead of reading 11.6 and 11.25 you should read 10.6 and 10.25.

But I do NOT recommend chart 2. It is better to find the aerial image by focusing it on a bit of dark colored cardboard held in the light beam, or passing something down through the beam at different distances from the lens, until a point is found where either two shadows coming from top to bottom meet in the center of the screen, or the whole screen dissolves into darkness. At that point you have the aerial image.

As to Condenser

As to the condenser, I take it you have trouble getting the lenses into the Power's casing only. I am not sure, but if my memory serves me right the old Power's Six condenser casing of the earliest type would not receive two 6½ inch lenses. That was and is the fault of the casing, and cannot be helped, unless the Power company can fit you up with a better condenser casing which you can install on your lamphouse. Write them, No. 90 Gold street, New York City. Address the Nicholas Power Company. Tell them I referred you to them.

Collector and converging lens are merely terms adopted by the Society of Motion Picture Engineers to designate the lens next the light, which "collects" the light, and the other (front) lens which converges the light and directs it to the spot. They are not terms to use in ordering lenses. If you want a 6½ inch plano convex collector lens, you merely order a 6½ inch plano convex lens.

Reverting again to the lens chart, chart No. 1 is good. It has filled the bill very well indeed. Chart No. 2, except for the error noted, is all right, too, but hardly worth while. I suggest ignoring it entirely.

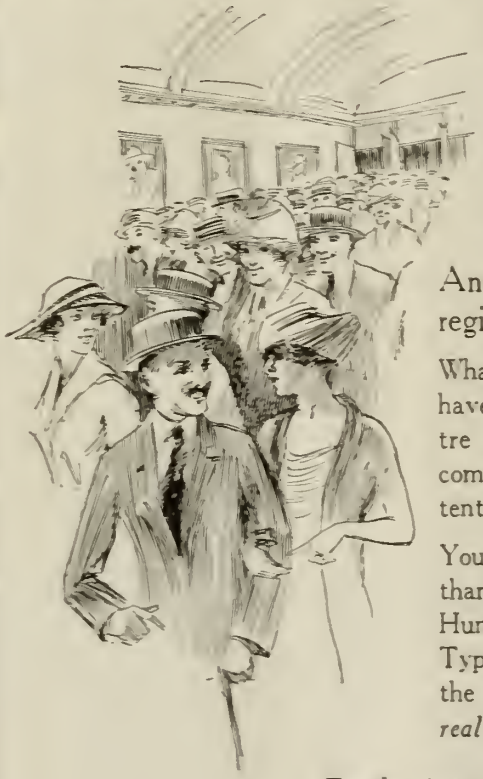
Charlie Shay Back

I have not commented on the I. A. convention before, because when it was pulled off I was on a motor trip, with friend daughter, through the New England section, including the White Mountains.

As was a foregone conclusion—unless the I. A. was suffering from weakening of the mind, which it certainly was not—Charles Shay was elected president.

Cannavan and Covert were re-elected, as also were Dempsey (though his fate was in doubt for a time) and Greene. The name was not changed. I had not expected that it would be, but did think the projectionists were, as a

Just out of a Typhoon-cooled theatre



They've been in there two hours.

They saw a good picture, and liked it—because *they were cool.*

And outside the mercury registers 90 in the shade.

What is it worth to you to have people go into *your* theatre hot and perspiring—and come out so cool and contented?

You'll find it's worth more than the low cost of Typhoons. Hundreds of exhibitors say that Typhoons pay for themselves the first summer. That means *real profit.*

Easily installed—liberal terms

Write for Booklet W-25

Typhoon Fan Company

345 West 39th St. New York, N. Y.

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whole, progressive enough to at least bring the matter before the convention. But after discussion in caucus they concluded, as I am advised, it was not advisable to do so.

Oh well, progress always takes time and in two more years we will see. Maybe it will take four, or even six. We should worry.

It is up to the men themselves and the more they delay the more time it will take to get them real recognition—to get the industry as a whole to understand that projection really is something more than starting and stopping a machine. By failure to act they have merely left a big monkey wrench sticking in the wheels of their own machinery and it is they, and they only, who will suffer.

Well, anyhow we may be thankful that we have Charlie Shay again. Shay is for progress; also he has real brains and capability. It was too bad that New York projectionists were not represented.

Wants Help

Harry Morrow, Bank Theatre, Akron, Ohio, asks for aid, as follows:

I address you in the hope that you will end an argument. We are using a 75-75 Hertner Transverter, but only pull fifty amperes. Carbons are ⅝ cored positive and 11/32 Silver Tip negative. Use plano convex 6½-7½ condenser, center of which is 17 inches from film.

The argument is as follows: There are two projectionists, one of whom is myself. The other says that carrying a 55 volt arc is best, but I think differently and do it differently. When we have a 55 volt arc it is very short—about ¼ of an inch long, and I don't like to work with such an arc. I like half an inch or more carbon tip separation, not allowing it to get more than ⅝ inches.

The other projectionist probably has obtained his idea from the literature sent out by carbon manufacturers and others. This information is right as a general proposition, but to depend on it is purely foolish, because many factors will operate to change the voltage of the arc which will give best results.

Wrong Combination

Your carbon combination is probably wrong, though that I could not say with certainty. Get some five-eights cored positives and if they burn without penciling (burning to a slim point) they will give you better results (more light) than the three-quarter inch. With ⅝ positive you will most likely also need a smaller size Silver tip. But mind you if the ⅝ show tendency to pencil, then they are too small, and since you cannot get anything between you must use a three-quarter.

The wise projectionist does not set his arc length by voltage alone. He first gets his crater burning exactly at a 55 degree angle with the optical axis. Then he projects its image to the wall or floor or ceiling and lays off the angle thereon, as you have time and again been told how to do in the department, and will be told how in the new handbook. Then he uses the carbon separation which gives best results on the screen, and doesn't give a hoot whether the arc voltage is 55 or what it is. It is RESULTS he wants, not arc voltage.

Compliments Us

I do not feel at liberty to publish the name or location of the writer of the following:

Dear Mr. Richardson: Just a few lines to compliment you on your April first article on the I. A. I was a delegate from local union • • • at the Cleveland convention, and I know the absolute truth of your statements. I am not writing for my local, nor for publication, but man to man, Richardson, I want to congratulate you for your open tactics.

PROJECTIONISTS

Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

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203 West 49th Street New York

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Exhibitors' BEST Friend
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EVEN on the coldest sub-zero day or night of the year most motion picture theatres are overheated: consequently the proprietor's fuel fund is over-taxed. This is all because of not correct automatic control of the theatre's temperature and heat sources and the theatre's ventilation. The Johnson Pneumatic System of Temperature Regulation contains within itself all the elements that go to make a good investment for picture theatres. Its thorough operation in maintaining the required even temperature, and its never failing response to the delicate degree changes afford an actual saving in the consumption of fuel equal to much more than the interest on the cost of the entire installation. Eventually it pays for itself. Don't put in a system that must constantly be paid for.

The Pace Maker In The Progress Of The Temperature Control Industry As Well As The Pioneer.

JOHNSON SERVICE COMPANY, MILWAUKEE

MAKING THE MOST OF THE FACILITIES FOR OUTDOOR DISPLAY

Above, at left: Cosmo Theatre, New York. At right: the Sommer, Sheepshead Bay, N. Y. Below, at left: Century Theatre, Brooklyn, N. Y. At right: boxed pillars of Loew's New York Circle Theatre

Better Equipment

Conducted by E. T. KEYSER

Going to Brighten Up the Front? These Suggestions Will Aid You

YOU will recall that in our June 17 issue we called attention to the changing fashions and innovations in lobby display fixtures and suggested the advisability of a visit of inspection to recently equipped theatres by those who contemplated renovating their houses this summer.

We were up at 729 Seventh avenue the other day and dropped into the office of the Stanley Frame Company just at the moment when President Arnold Kornicker was slipping some photos of his installations into his own display frames. We blocked his earnest efforts to get a little work accomplished while a trade paper pest was encumbering the premises by stealing eight of the pictures which appealed to us as offering a visual solution of several display problems that may save for some of our readers the car fare that we had advised expending.

That is why we are reproducing them herewith. If they suggest arrangements that will make your fronts or lobbies more attractive, they will have served our purpose in publishing them.

Often a Difficult Problem

Outdoor display often constitutes a difficult problem for the exhibitor to solve. He wants all the advertising that he can utilize without spoiling the architectural effects of an attractive house and the area and arrangement of the house front directly govern the size and number of display fixtures that he can advantageously utilize.

The Cosmo Theatre, 176 East 116th street, New York, is a type of theatre in which the outer lobby doors are set flush with the house front and with the ticket boot projecting out under the canopy. The only exterior display space available is that afforded by the narrow pillars that flank the doorway. These pillars have been boxed with photo display cases and the contents of these reinforced by one sheet easel stands that appeal to passers-by when the outer doors are open.

Better display facilities are offered by the Sommer Theatre, Sheepshead Bay, New York. In this house, the outer doors are recessed so that, in addition to the display space afforded by the wide flanking pillars, which are boxed by combination one sheet and photo display cases, there is room for a large photo display case at each side of the entrance, between pillars and doors.

An Ideal Arrangement

Even better facilities are offered by the front of the Century Theatre, a Brooklyn house. In this case the panels at each side of the canopy have been utilized to accommodate two double three sheet and two single three sheet poster frames which brings the exhibitor's offerings to the attention of the passer-by before the latter has reached the doors.

The outdoor display of Loew's Circle Theatre, New York, illustrates how a combination display frame consisting of three sheet poster and photo display frames in panel effects is utilized to box in large paired columns. This is about the only possible solution of the difficulties presented by this particular type of front.

The indoor display illustrations show methods of treatment of lobby walls, ranging from those rather elaborately decorated and with distinct panel effects to those presenting a plain, blank wall.

In the Castle Theatre, Newark, N. J., the panel effect dominates the lobby walls. These panels are high and narrow and separated by pilasters arranged in pairs which tend to make each panel a distinct entiety.

These panels are occupied with photo display frames alternating with mitred mirrors, in which the glass is separated into small panes, giving the effect of a window.

Wide, Shallow Panels

The panel effect of the lobby wall of the Capitol, Belleville, N. J., is in direct contrast to that of the Castle, described above. The Capitol panels are wide and as they meet a curved ceiling are comparatively shallow. In these wide panels, fixtures consisting of combined narrow photo display frames and mitred mirrors alternate with wide poster display frames.

The Tivoli, of Newark, N. J., has two different types of lobby wall. The inner lobby wall, while plain, has a panel effect suggested by the groined ceiling and the divisions marked off by the spacing of the wall candelabra fixtures. These suggested panels are filled with combination wide and narrow three unit photo display frames alternating with mitred mirrors.

In the outer lobby the walls are plain and the fixtures consists of a continuous strip of single one sheet frames alternating with large double photo display cases. To offset the extreme plainness of the background these fixtures are highly ornamented and rather elaborate as compared with those of the inner lobby.

With the possibilities afforded by modern lobby and outside display fixtures there remains no excuse for any house failing to tell its story to prospective patrons and telling it prettily.

Northwestern Exhibitors Are Busily Preparing for Big Business This Fall

TOM O'NEIL, owner of the Rainbow Theatre, McMinville, Ore., will have his new house, The Lark, ready for its formal opening about September 1 if all goes well. He is putting $35,000 into the building and $15,000 into furnishings, which are being handled by B. F. Shearer, Inc., Northwest distributors for Simplex machines. Mr. O'Neil will have a classy little 700-seat house, with carpets, drapes, opera chairs, Mazda stereopticon, Transverter and Simplex projectors.

New House for Sellwood District

Stark and Hochnadel are building a new house in the Sellwood district of Portland. It will cost $40,000, including equipment and furnishings, and will seat 650. It will open September 1. Special lighting fixtures and an electric sign reading "Sellwood Theatre" are being designed by B. F. Shearer, Inc., of Seattle, who has charge of the projection and interior work. Simplex projectors, Hertner Transverter and Vallen automatic curtain control are included in the equipment.

Snaplites for Myrick

Ed. J. Myrick, for years identified with Jensen & VonHerberg interests in the Northwest, and who has recently been appointed manager of that firm's Tacoma interests, has installed a new screen at the Rialto Theatre, and six Snaplite lenses for the houses under his management. B. F. Shearer, Inc., made the installations.

F. W. Graham, owner of the Lyric Theatre, Shelton, Wash., has installed a new screen.

Mack J. Davis, of Port Angeles, Wash., is building a $60,000 house, seating 1,040 patrons, to be called the Mack Theatre. It will open about September first, and will be equipped with attractive rest and smoking rooms. The Theatre Equipment Company, distributors of Power's projectors, have entire charge of the equipment installation.

The Gem Theatre, Seattle, Klawitter & Wright owners, has installed two new Simplex Type S projectors.

Simplexes have also been installed for the projection of the Western Electric Company's Radio Film, each evening of the radio show, which will be held in Seattle June 5-10.

The Sunnydale School, at Sunnydale, Wash., has installed a Simplex projector and a screen, for its school and social activities.

B. F. Shearer, Inc., Northwest distributor for Simplex, made the installation.

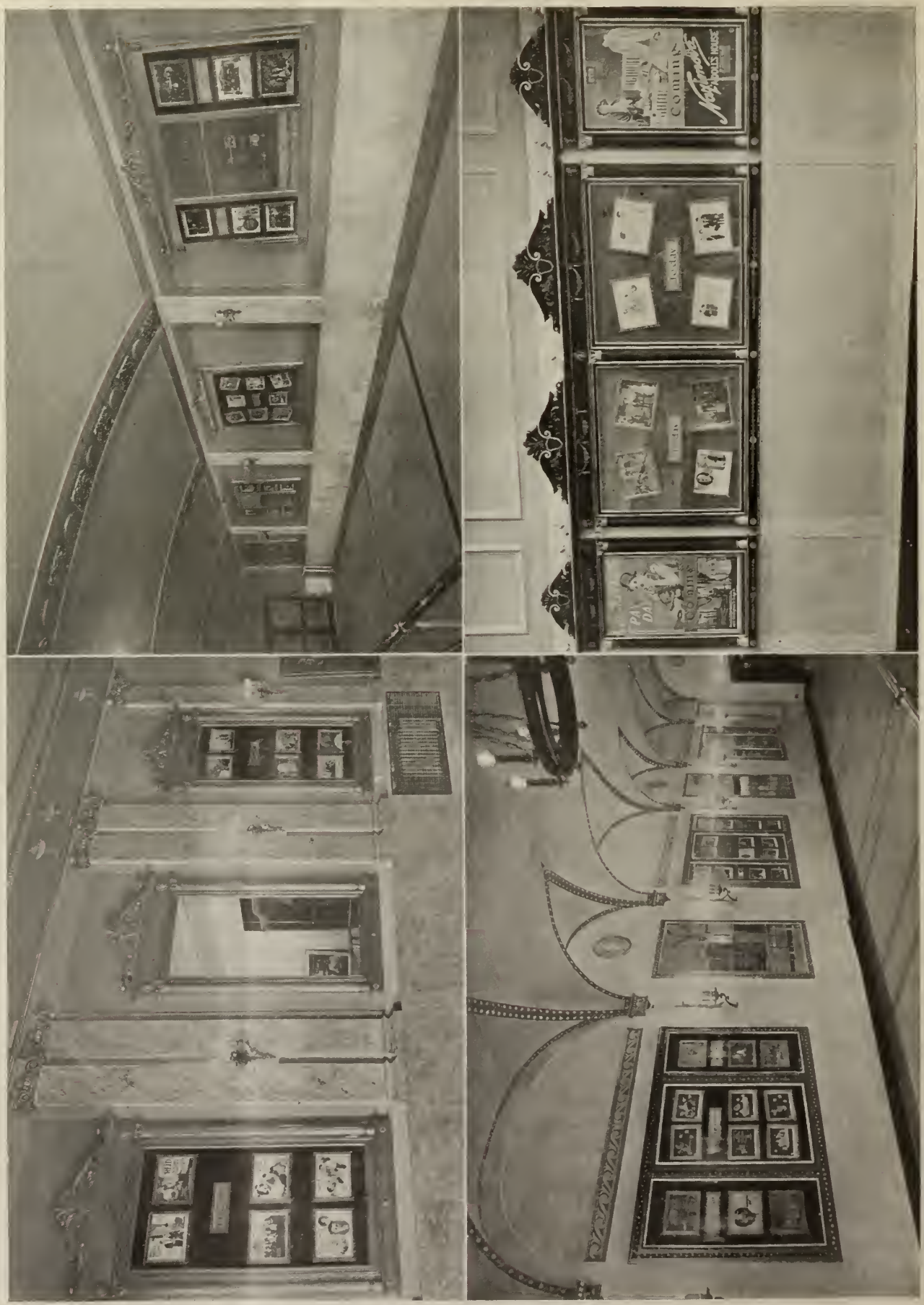
E. W. Sandell, who owns houses in Snoqualmie and North Bend has leased a hall in Issaquah, for motion picture purposes.

Edwin Anderson is building a new house at White Bluffs, Wash. It will have a seating capacity of 500, and will open about August 1.

The Renton High School at Renton, Wash., has installed a Simplex projector.

The Oswego Strand Is Now in New Hands

The Strand motion picture theatre in Oswego, N. Y., has just been sold to the Schine Theatrical Enterprises. The price was $70,000. The house for some time past has been leased to Charles P. Gilmore. The house will be conducted along much the same lines as have prevailed in the past.



ADAPTING THE INSIDE DISPLAY FRAME TO THE INDIVIDUAL LOBBY

Above, at left: the Castle Theatre, Newark, N. J. At right: the Capitol, Belleville, N. J. Below, left to right: the inner and outer lobbies of the Tivoli Theatre, Newark, N. J.

A CROWDED LOBBY *means a* CHOKED BOX OFFICE!!

FACTS: When patrons begin coming into your theatre faster than your ushers can seat them——

RESULT: your lobby soon becomes crowded; even tho you may have two or more vacant seats for each one standing in the lobby,

PROBLEM: and you lose hundreds of dollars annually in this way:—People about to buy tickets see the patrons standing from the outside and figure the theatre to be crowded—AND GO TO ANOTHER THEATRE. If you could seat your patrons *faster* and avoid standing in the lobby *you would not lose these admissions.*

SOLUTION: **VACANT SEAT INDICATORS** for your ushers will enable them to seat 100 people where they can only seat 20 today. (This is but one of the many time, labor and money-saving features of these indicators; they pay for themselves.)

ASK ANYONE WHO USES THEM!!

Write us or ask your supply dealer for particulars—

GUERIN THEATRE SEATING SYSTEM, INC. (Vacant Seat Indicators), 903 New Hibernia, New Orleans, La.

AReputation for Excellence

The reputation of American Film Company Laboratories was not earned overnight. Years of satisfactory service have built us as we are. Years of painstaking care have gained for us the confidence of the trade. We are known by the excellence of the work we do.

A film printing capacity of one million feet weekly—express-train service—and right price are at your service. May we prove ourselves to you—on your very next order?

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Ordinary film reduced to American Standard Safety Size.

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4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP
PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC.
Original makers of the paper cup
EASTON, PENNA.
WITH BRANCHES AT { NEW YORK - PHILADELPHIA - CHICAGO / CLEVELAND - BALTIMORE - LOS ANGELES

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Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.

B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

"Grass doesn't grow on a busy street—or in front of a Barton Equipped Theatre."

Keep Busy This Summer

Give people **good** pictures and Barton Orchestral good music and you won't worry about hot weather.

Ask for details now.

The Bartola Musical Instrument Co.

59 East Madison Street

Chicago, Illinois

Barton

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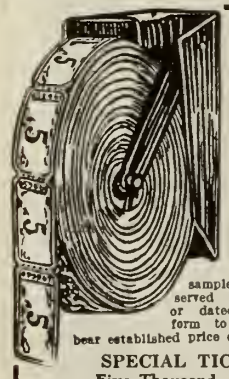

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: $5.00, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.00
Ten Thousand	5.00
Fifteen Thousand	6.50
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

RADIO-MAT PATENTED

RADIO-MAT SLIDE CO. MAKERS

TALK from your screen

WITH your quickly

TYPEWRITTEN MESSAGES

30 RADIO MAT SLIDES $2.

Accept no Substitute.

121 W. 42nd St. NEW YORK

For Sale by all Leading Dealers

"Nothing Else Will Do"

NEW STANDARD TYPE

Automatic Ticket Issuing AND Registering Machine

UNIVERSALLY ENDORSED

Send for particulars

AUTOMATIC TICKET REGISTER CORPORATION

1780 Broadway New York

Schubert and Feaster Incorporate at Albany

With the Schubert Pictures Corporation, capitalized at $500,000, and the Feaster Manufacturing Company, capitalized at $750,000, companies incorporating in the motion picture business in New York State the week ending June 10 revealed a total capitalization of approximately $1,400,000. According to the papers filed in the secretary of state's office, the directors of the Schubert Company are G. C. Simpkins, Pierre Ellena and R. O. Weiss, all of New York City. The Feaster Manufacturing Company, which will manufacture machines for the winding of motion picture film, has as its directors C. B. Santee, R. F. Beach and M. M. Manning, of New York City.

Seven Other Companies

Seven other companies were formed during the past week, these including the Rialto Producing Company, $40,000, William S. Phillips, David Rafael, New York; Thomas Robinson, Brooklyn; The Rockaway Aeroplane Swing Company, $10,000, T. F. Murphy, William Nunley, Nathan Marks, Brooklyn; Ethical Film Service Company., Inc., $10,000, Max Schier, M. B. A. Schier, George J. Tapper, Brooklyn; The Community Theatre Company, Brasher Falls, $3,500, Neil Murphy, W. H. McCarthy, Herbert Eagles, Brasher Falls; Winmark Producing Company, $50,000, Montagu Marks, Roger Prosser, D. K. Kennard, New York City; New Strand Theatre Corporation, $5,000, Elias Mayer, Louis Schneider, Jacob Elpern, New York; Silverton Amusement Corporation, $18,000, Abraham Silver, A. R. Bloomgarden, Margaret Ahern, Brooklyn.

Bass Quotes Some Amazing Bargains

Charlie Bass is at it again. This time it is a thirty-two page illustrated catalog, pricing and describing motion picture cameras, tripods, developing tanks, printers, portable projectors, stereopticons, screens, studio lamps, film reels, dissolvers, lenses, flares, film cleaners, rewinds, patching machines, exposure meters, film measurers and shipping cases.

And the bargains quoted look to us to be mighty good. Bass will send the catalog to any of our readers who will ask for it. If we were a cameraman or studio executive, we would ask for a copy by return mail and place our order before Charlie woke up and increased his prices.

Write the Bass Camera Company, 109 North Dearborn street, Chicago, and tell them you want the 1922 edition.

Nixon-Nirdlinger Will Take Over Ambassador

Fred G. Nixon-Nirdlinger has completed arrangements with Maurice and Fred Felt, whereby he takes over their new Ambassador Theatre at Fifty-sixth street and Baltimore avenue, Philadelphia, on September 1. It will be operated in conjunction with the other Nixon-Nirdlinger Theatres in West Philadelphia, and will be booked exclusively through the Stanley Company of America, of which Mr. Nixon-Nirdlinger is an official and active member.

A New Thousand Seat House for East Hampton

Joseph S. Rapalus, formerly manager of the Majestic Theatre, of Holyoke, Mass., has purchased the site of the Majestic in East Hampton, Mass., which was destroyed by fire last winter.

On the property acquired, Mr. Rapalus will build a new house of one thousand seating capacity, which he estimates will cost in the vicinity of $70,000 and will be completed about September 15.

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Erker Brothers Issues Handsome New Catalog

We are in receipt of a handsomely illustrated one hundred and twenty page catalog on motion picture apparatus and theatre equipment and supplies, issued by Erker Brothers Optical Company, St. Louis, Mo.

Each bit of equipment listed is accompanied by an illustration, a detailed description and its price is quoted.

Parts for Simplex and Power's machines are also illustrated in detail and prices given.

Twenty-three pages are devoted to illustrations of an extremely attractive line of stock slides, and an alphabetically arranged index adds greatly to the value of the book, which is of a handy and convenient size and should find its way into the library of every house manager and projectionist.

We would advise our readers to send for a copy and send for it quickly, because from its attractiveness and real value, we have an idea that it will be exhausted at an early date.

Keen Reports Recent Power Installations

W. Q. Keene, manager of the Philadelphia branch Motion Picture Equipment Corporation, reports the following installations: Main Line Amusement Company, Ardmore, Pa., two type 6-E Power's machines; Marlyn Theatre, Ocean City, N. J., two type 6-E Power's machines, with high intensity arcs.

FORT DODGE, IA.—Fred F. Weiss, 1508 Fifth avenue, S., has sold Lyric Theatre to J. W. Alstott, 1526 Eighth avenue, N.

ARKANSAS CITY, KAN.—J. E. Abbott has taken over Fifth Avenue Theatre. House has seating capacity of 1,100. Program is both road shows and pictures.

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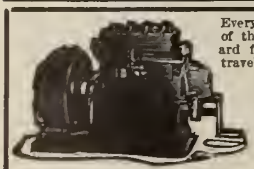

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MOVING PICTURE WORLD

VOLUME LVI MAY—JUNE, 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during May and June. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published on pages indicated by reference marks; "R" indicating Reviews and "C" Consensus. Where reference letters are omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials or series of pictures are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

According to Hoyle (David Butler) (Western Pictures Exploration Co.) (R—736, June 24).
Across the Continnent (Wallace Reid — Star) (Philip E. Rosen—Director) (Paramount) (R—May 6—92) (C—June 3—497).
Afraid to Fight (Frank Mayo) (Universal).
Adventures of Rohinson Crusoe (Serial) (Harry Myers—Star) (Universal).
All at Sea (2 reels) (Arrow).
Always the Woman (Betty Compson) (Goldwyn).
Angel of Crooked Street, The (5,270 feet) (Alice Calhoun—Star) (David Smith—Director) (Vitagraph) (R—June 3—500).
Ask Father (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Are Husbands Happy (2 reels) (Arrow).
Arms and Legs (2 reels) (Arrow).
Around the World with Burton Holmes (11,500 feet) (Harry Levey) (R—May 6—90).

B

Bachelor Daddy, The (6,229 feet) (Adapted from the novel by Edward Peple) (Thomas Meighen—Star) (Alfred Green—Director) (Paramount) R—May 6—89) (C—734, June 24).
Beauty Shop, The (6,356 feet) (Adapted from the musical comedy of the same name by Rennold Wolf) (All-star cast) (Edward Dillon—Director) (R—May 20—343)
Belle of Alaska (American Releasing) (R—737, June 24).
Beyond the Rocks (6,740 feet) (Adapted from the novel, "Beyond the Rocks," by Elinor Glyn) (Gloria Swanson and Rodolph Valentino) (Sam Wood—Director) (Paramount) (R—May 20—342).
Blue Blood (Alice Calhoun) (Vitagraph).
Boy and His Dog, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (R—June 3—500).
Boys (2 reels) (Arrow).
Bridges of New York, The (2 reels) (Kineto) (R—May 6—89).
Broken Silence, The (5,927 feet) (Featured Cast) (Dell Henderson—Director) (Arrow) (R—June 3—501).
But a Butler (2 reels) (Arrow).

C

Carolyn of the Corners (3 reels) (Bessie Love—Star) (Pathe—reissue) (June 11).
Channing of the Northwest (4,725 feet) (Eugene O'Brien—Star) (Ralph Ince—Director) (Selznick) (R—June17—655) (C—734, June 24).
Cleo's Easy Mark (2 reels) (Arrow).
Closed Door, The (2,850 feet) (Adapted from a story by Robert Francheville) (Featured Cast) (Livingston Phelps—Director) (Edward L. Klein) (R—May 20—344).
Cloudburst (Bombadier Wells) (Lee-Bradford).
Cradle Buster, The (5,200 feet) (Glenn Hunter—Star) (Frank Tuttle—Director) (American Releasing) (R—June 3—498).
Crimson Cross, The (5 reels) (Vandyke Brooks—Star) (George Everett—Director) (Pioneer) (R—May 6—90).
Crossroads of New York, The (6,292 feet) (Featured Cast) (Richard Jones—Director) (First National) (R—June 3—500).
Cry of the Weak, The (3 reels) (Pathe—reissue) (May 21).
Cub Reporter, The (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Cured by Radio (1 reel) (Roy Atwell—Featured) (Universal).

D

Danger (2 reels) (Educational) (R—May 13—198).
Daughter of the West, A (3 reels) (Baby Marie Osborne—Star) (Pathe—reissue) (R—May 27—416).
Daring Dangers (2 reels) (Tom Santschi—Star) (Universal).
Days of Old (1 reel) (Pollard Comedy) (Pathe) (R—May 13—199).
Desert Bridegroom, A (2 reels) (Arrow).
Deserted at the Altar (All-star Cast) (Phil Goldstone).
Desert's Crucible (Arrow).
Designing Husbands (2 reels) (Arrow).
Deuce of Spades, The (4,505 feet) (Adapted from the short story, "The Weight of the Last Straw") (Charles Ray—Star and Director) (First National) (R—May 20—341).
Devil Dog Dawson (Arrow).
Devil's Pawn, The (Pola Negri) (Paramount) (R—735, June 24).
Discontented Wives (Playgoers Pictures).
Do Me a Favor (1 reel) (Harry Pollard) (Pathe) (May 21).
Dog and the Wolves, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (R—June 10—579).
Domestic Relations (5,192 feet) (Katherine MacDonald—Star) (Chet Withey—Director) (First National).
Don't Blame Your Children (5,550 feet) (Featured Cast) (Adapted from the play, "The Joan Danvers," by Frank Stayton) (George Ridgewell—Director) (Wid Gunning) (R—May 20—343).
Don't Write Letters (4,800 feet) (Gareth Hughes—Star) (Adapted from the story of Blanche Brace) (George D, Baker—Director) (Metro) (R—May 13—198).
Don't Weaken (Irene Castle) (Hodkinson).
Door That Has No Key, The (6 reels) (Primex Pictures Corp.).
Double O (2 reels) (Arrow).

E

Easy to Cop (1 reel) (Neeley Edwards—Star) (Universal).
Empire Guardian (Arrow).
Eternal Flame (Norma Talmadge) (First National).
Evidence (Elaine Hammerstein—Star) (Selznick). (R—737, June 24).
Excuse Me, Sheriff (2 reels) (Fox) (R—May 20—340).
Expose of Sawing a Lady in Half, The (1,475 feet) (Weiss Bros.) (May).
Eyes of the Mummy, Tbe (3,805 feet) (Pola Negri—Star) (Paramount).

F

Faithless Sex, The (5 reels) (Florence Nelson—Star) (Henry J. Napier—Director) (Signet Films) (R—May 20—341).
False Fronts (5,044 feet) (Featured Cast) (Samuel R. Bradley—Director) (American Releasing Corp.) (R—June 17—652) (C—734, June 24).
Family Closet, The (Playgoers Pictures).
Farmer and His Cat, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (June 18).
Fighting Streak, The (4,888 feet) (Tom Mix—Star) (Arthur Rosson—Director) (Fox) (R—May 6—89) (C—June 3—497).
First Woman, The (4,950 feet) (Mildred Harris—Star) (Glen Lyons—Director) (R-C Pictures) (R—April 29—968) (C—May 20—334).
Fisherman's Luck (2 reels) (Arrow).
Five Dollar Baby (6 reels) (Viola Dana—Star) (John Arnold—Director) (Metro) (R—June 10—581) (C—734, June 24).
Follow the Crowd (1 reel) (Harold Lloyd—Star) (Pathe—reissue) (May 7).
Follow Me (2 reels) (Arrow).
Forget Me Not (Gareth Hughes) (Burston).
For the Defense (Ethel Clayton—Star) (Paramount) (R—May 6—92).
Four Hearts (5 reels) (Dick Hatton—Star) (Leonard Wheeler—Director) (Western Pictures Exploitation) (R—May 13—197).
Fresh Paint(2 reels) (Arrow).

G

Gangway (2 reels) (Arrow).
Ganden of Gethsemane, The (1 reel) (Geographic Film Co.) (R—May 13—196).
Gay and Devilish (4,800 feet) (Dorls May—Star) (Wm. A. Seiter—Director) (R-C Pictures) (R—May 27—417).
Glory of Clementina, The (5,700 feet) (Adapted from William J. Locke's novel) (Pauline Frederick—Star) (Emile Chautard—Director) (R-C Pictures) (R—June 10—580).
Gay Deceiver, The (1 reel) (Universal).
Getaway, The (2 reels) (Neal Hart—Star) (Universal).
Girl in the Taxi (5,240 feet) (Adapted from the play by Stanislaus Strange) (Mr. and Mrs. Carter De Haven—Stars) (Lloyd Ingraham—Director) (First National) (R—May 20—344) (C—May 27—414).
Glorious Adventure, The (7,730 feet) (Lady Diana Manners—Star) (Stuart Blackton—Director) (Blackton) (R—May 6—91) (C—May 20—334).
Go Get 'Em Hutch (Serial) (Charles Hutchison and Marguerite Clayton) (Pathe) (May).
Going Straight (2 reels) (Mary Pickford) (Universal).
Golden Dreams (4,618 feet) (Featured Cast) (Benjamin B. Hampton—Director) (Goldwyn) (R—June 17—652) (C—734, June 24).
Great Alone, The (6 reels) (Monroe Salisbury—Star) (American Releasing Corp.) (R—735, June 24).
Gray Dawn, The (5,600 feet) (Adapted from the novel of the same name by Stewart Edward White) (Featured Cast) (Eliot Howe and Jean Hersholt—Directors) (Hodkinson) (R—May 6—88) (C—June 3—497).
Guilty Conscience, A (American Releasing Corp.).

H

Hale and Hearty (1 reel) (Harry Pollard) (Pathe).
Handle with Care (Associated Exhibitors).
Hands Up (2 reels) (Arrow).
Hate (5,500 feet) (Alice Lake—Star) (Maxwell Karger—Director) (Metro) (R—May 13—197) (C—June 3—497).
Hate Trail, The (4,588 feet) (George Chesbro—Star) (Milburn Morante—Direotor) (Clark-Cornelius) (R—May 13—198).
Head Over Heels) (4,500 feet) (Mabel Normand—Star) (Victor Scherzinger—Director) (Goldwyn) (R—May 6—89).
Help! Help! (2 reels) (Arrow).
Her Night of Nights (5 reels) (Marie Prevost—Star) (Universal).
Her Man (First National).
Hickory Hick, A (2 reels) (Bobby Vernon and Charlotte Stevens) (Educational) (R—May 20—344).
High Fliers (1 reel) (Neeley Edwards) (Universal).
High Sign, The (Buster Keaton—Star (First National) (R—May 13—200).
Highly Polished (2 reels) (O'Conor Productions).
Hills of Hate (Arrow).
His Back Against the Wall (4,690 feet) (Raymond Hatton—Star) (Rowland V. Lee—Director) (Goldwyn) (R—June 10—578).
His Hansom Butler (2 reels) (Arrow).
His Prehistoric Blunder (1 reel) (Roy Atwell) (Universal).
His Wife's Relations (2 reels) (Buster Keaton—Star) (First National) (R—May 6—90).
His Wife's Husband (5,500 feet) (Based upon "The Mayor's Wife," by Anna Katherine Green) (Betty Blythe—Star) (Kenneth Webb—Director) (American Releasing Corp.) (R—May 20—341).
His Wife's Son (2 reels) (Chester Conklin—Star) (Fox) (R—May 6—88).
Home Blues (2 reels) (Arrow).
Hook, Line and Sinker (1 reel) (Sport Pictorial) (Goldwyn).
Hope (Hodkinson—Triart) (R—736, June 24).
Hot and Cold (2 reels) (O'Conor Productions).
Horse Tears (2 reels) (Queenie, the Human Horse) (Universal).
Hunter and His Dog (⅜ reel) (Paul Terry Cartoon) (Pathe) (R—May 27—417).
Husband and Strife (2 reels) (Arrow).
How Do You Get Your Exercise (2 reels) (Arrow).

I

Impulse (Arrow).
I Am the Law (6,800 feet) (Adapted from the story, "The Poetic Justice of Uko San," by James Oliver Curwood) (Alice Lake—Star) (Edwin Carew—Director) (Affiliated Distributors) (R—May 27—415).
Idle Workers (2 reels) (Arrow).
In Self Defense (4,900 feet) (Jenny Hasselquist—Star) (Mauritz Stiller—Director) George H. Hamilton) (R—May 6—92).
It Is the Law (2 reels) (Tom Santschi—Star) (Universal).
Island of Happiness, The (2 reels) (No. 12—The Adventures of Robinson Crusoe) (Harry Myers—Star) (Universal).
Isle of Doubt (Producers Security).

J

Janitor's Wife (2 reels) (Arrow).
Just a Minute (2 reels) (Arrow).

K

Keep Moving (2 reels) (Arrow).
Kidder & Ko (3 reels) (Bryant Washburn—Star) (Pathe—Relssue) (3 reels) (R—June 10—580).
Kill the Nerve (1 reel) (Pathe) (R—May 6—90).
King Fisher's Roost, The (5 reels) (Neal Hart—Star) (Paul Hurst and Louis Chaudet—Directors) (Pinnacle) (R—May 13—200).

Kissed (4,231 feet) (Marie Prevost—Star) (King Baggott—Director) (Universal) (R—May 27—417).
Koo Koo Kids (2 reels) (Arrow).

L

Lady Godiva (5,700 feet) (Founded on the poem, "Lady Godiva," by Alfred Tennyson) (Featured Cast) (Hubert Moest—Director) (Associated Exhibitors) (R—May 6—22) (C—June 3—497).
Llght Showers (1 reel) (Pollard Comedy) (Pathe) (R—May 13—200).
Ligbts of the Desert (Shirley Mason) (Fox) (R—738, June 24).
Little Rascal, Tbe (2 reels) (Baby Peggy) (Universal).
Loose Nuts (1 reel) (Universal).
Love at First Sight (⅔ reel) (Paul Terry Cartoon) (Pathe).
Love's Masquerade (4,300 feet) (Conway Tearle—Star) (William P. S. Earle—Director) (Selznick) (R—May 6—88).
Lucky 13 (Richard Talmadge—Star) (Phil Goldstone).

M

Maid and the Millionaire, The (⅔ reel) (Paul Terry Cartoon) (Pathe).
Make or Break (2 reels) (Arrow).
Man from Home, The (6,895 feet) (Adapted from the play, "The Man from Home," by H. Leon Wilson) (Featured Cast) (George Fitzmaurice—Director) (Paramuont) (R—May 13—198).
Man Who Married His Own Wife, The (4,313 feet) (Adapted from the story by John Fleming Wilson and Mary Ashe Miller) (Frank Mayo—Star) (Stuart Paton—Director) (Universal) (R—May 6—91).
Man's Law and God's (6 reels) (American Releasing Corp.).
Marshal of Moneymint, The (Arrow).
Me and My Girl (5 reels) (American Releasing Corp.).
Medium Spirit (2 reels) (Arrow).
Missing Husbands (6,601 feet) (Adapted from Pierre Benoit's novel, "L'Atlandide") (Featured Cast) (Metro) (R—May 27—416).
Mochican's Daughter, The (6 reels) (American Releasing Corp.).
Model Dairy, The (⅔ reel) (Paul Terry Cartoon) (R—May 13—199).
Movie Chats No. 17 (Kineto) (R—June 10—577).
Modern Mariners (2 reels) (Arrow).
Moongold (2 reels) (American Releasing Corp.).
Mosquito (1 reel) (Max Fleischer's "Out of the Inkwell") (Warner Bros.) (R—May 6—89).
Movies, The (1 reel) (Snub Pollard) (Pathe—Reissue) (R—May 27—416).
Mr. Barnes of New York (4,804 feet) (Adapted from the drama by Archibald Clavering Gunter) (Tom Moore—Star) (Victor Schertzinger—Director) (R—May 20—342).
My Mistake (2 reels) (Arrow).
My Old Kentucky Home (7 reels) (Monte Blue—Featured) (Ray C. Smallwood—Director) (R—May 6—91) (C—May 20—334).
My Wild Irish Rose (7 reels) (Vitagraph) (R—736, June 24).

N

Nanook of the North (6 reels) (Pathe) (R—735, June 24).
Nero (11,500 feet) (Featured Cast) (J. Gordon Edwards—Director) (Fox) (R—June 3—498) (C—734, June 24).
Never Let Go (2 reels) (Reginald Denny) (Universal).
Next Aisle Over (1 reel) (Harold Lloyd—Star) (Pathe—Reissue).
No Brains (2 reels) (Harry Sweet) (Universal).
No Brains (2 reels) (O'Conor Productions).
North of the Rio Grande (4,770 feet) (Adapted from Vingle E. Roe's story of the same name) (Jack Holt and Bebe Daniels) (Rollins S. Sturgeon—Director) (Paramount) (R—May 27—416).
Nothing But Trouble (1 reel) (Harold Lloyd) (Pathe—Reissue).

O

Off His Beat (2 reels) (Harry Sweet) (Universal).
Oh, Daddy (2 reels) (Arrow).
Open Trails (Arrow).
Ordeal, The (4,592 feet) (Agnes Ayers—Star) (Paul Powell—Director) (Paramount) (R—579—June 10).
Our Leading Citizen (Thomas Meighan—Star) (Paramount) (R—738, June 24).
Order of the Fish (2 reels) (Arrow).
Out of the Silent North (4,211 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (R—June 17—653).
Over the Border (6,837 feet) (Adapted from Sir Gilbert Parker's short story, "She of the Triple Chevron") (Betty Compson and Tom Moore—Stars) (Penrhyn Stanlaws—Director) (Paramount) (R—June 17—653) (C—734, June 24).

P

Papa's Night Out (2 reels) (Arrow).
Pardon Me (2 reels) (Arrow).
Peace and Quiet (2 reels) (Arrow).
Peace in Pieces (2 reels) (Arrow).
Peggy, Behave! (2 reels) (Baby Peggy) (Universal).
Penny Reward (2 reels) (Educational) (R—May 13—197).
Perils of the Yukon (Serial) (Wm. Desmond—Star) (Universal).
Pillagers, The (7 reels) (American Releasing Corp.).
Plain Grit (2 reels) (Reginald Denny) (Universal).
Playing the Game (1 reel) (Sport Pictorial) (Goldwyn).
Price of Youth, The (Arrow).
Primitive Lover, The (6,172 feet) (Adapted from the play, "The Divorcee," by Edgar Selwyn) (Constance Talmadge—Star) (Sidney Franklin—Director) (R—May 27—418).
Prisoner of Zenda, The (10,467 feet) (Adapted from Anthony Hope's novel (Alice Terry—Featured) (Rex Ingram—Director) (Metro) (R—May 6—87) (C—June 3—497).
Punch tbe Clock (1 reel) (Harry Pollard) (Pathe).
Put on the Brakes (2 reels) (Arrow).

Q

Queen of the Moulin Rouge (6 reels) (American Releasing Corp.).

R

Raiders, The (4,800 feet) (Adapted from the novel, "The Whiskey Runners, " by Bertram Sinclair) (Franklyn Farnum—Star) (Nate Watt—Director) (Canyon) (R—May 6—88).
Red Hot Rivals (2 reels) (Lee Moran) (Universal).
Referee, The (5,000 feet) (Conway Tearle—Star) (Ralph Ince—Director) (Selznick) (R—May 27—415) (C—734, June 24).
Rented Trouble (2 reels) (Arrow).
Restless Souls (5 reels) (Earle Williams—Star) (Vitagraph) (R—738, June 24).
Retribution (5,800 feet) (Featured Cast) (Casmillo Salvatori—Director) (Rialto Productions) (R—June 17—654).
Rex Beach Weekend (Sport Pictorlal) (1 reel) (Goldwyn).
Ridin' Wild (5 reels) (Featured Cast) (Robert T. Thornby—Director) (Western Pictures Exploitation) (R—May 6—90).
Rough Shod (4,486 feet) (Charles Jones—Star) (Reeves Eason—Director) (Fox) (R—June 17—654) (C—734, June 24).
Ruler of the Road, The (3 reels) (Frank Keenan—Star) (Pathe—Reissue) (R—May 13—198).

S

Screen Snapshots No. 1 (1 reel) (Pathe) (R—June 10—577).
Science at Home (I reel) (Kineto) (R—June 10—578).
Second Hand Rose (5 reels) (Gladys Walton—Star) (Lloyd Ingraham—Director) (Universal) R—May 13—199) (C—June 3—497).
Seeing Red (2 reels) (Tom Santschl—Star) (Universal).
Shackels of Gold (5,957 feet) ,Adapted from Henri Bernstein's play, "Samson") (William Farnum—Star) (Herbert Brenon—Director) (Fox) (R—May 20—342) (C—June 3—497).
Shaky Family Tree, A (1 reel) (Universal).
Sheik of Araby, The (Former title—The Man Who Turned White) (H. B. Warner—Star) (R-C Pictures) (R—May 13—196).
Sherlock Brown (4,800 feet) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro) (R—June 3—501).
Sherlock Holmes (8,000 feet) (Adapted from William Gillette's play of the same name, which was based upon a story by Sir Arthur Conan Doyle) (John Barrymore—Star) (Albert Parker—Director) (F. J. Godsol) (R—May 20—340) (C—June 3—497).
Should Brides Marry? (2 reels) (Arrow).
Sic 'Em Brownie (2 reels) (Brownie—The Dog) (Universal).
Silas Marner (6,344 feet) (Adapted from the novel by George Eliot) (Crauford Kent—Featured) (Frank Donovan—Director) (Associated Exhibitors) (R—May 27—418).
Silent Shelby (5 reels) (Adapted from the novel, "The Land o' Lizards") (Frank Borzage—Star) (Aywon) (R—May 20—344).
Silver Girl, The (3 reels) (Frank Keenan) (Pathe—Reissue).
Silver Wings (8,275 feet) (Mary Carr—Star) (Edwin Carewe and Jack Ford—Directors) (Fox) (R—June 3—499).
Smiling Jim (5 reels) (Franklyn Farnum—Star) (Paramount).
Smudge (Charles Ray) (First National).
Slyest Bidder, The (2 reels) (Arrow).
Smith, John (6,000 feet) (Eugene O'Brien—Star) (Victor Heerman—Director) (Selznick) (R—June 10—580).
Snooky's Home Run (2 reels) (Federated).
Son of the Wolf (R-C) (R—737, June 24).
Sonny (6,900 feet) (Adapted from the play by George V. Hobart) (Richard Barthelmess—Star) (Henry King—Director) (R—June 3—499).
Spanish Jade, The (5,111 feet) (Adapted from the novel by Maurice Hewlett and the play by Louis Joseph Vance) (David Powell and Evelyn Brent—Featured) (Paramount) (R—May 27—416) (C—734, June 24).
Sparks of Flint (Arrow).
Special Delivery (2 reels) (Al St. John—Star) (Fox) (R—May 6—91).
Split Seconds (1 reel) (Sport Pictorial) (Goldwyn).
Squarin' It (1 reel) (Universal).
Squire Phin (5 reels) (Maclyn Arbuckle—Star) (Leopold Wharton—Director) (Producers Security Corp.) (R—May 13—197).
Starland Revue (1 reel) (R-C Pictures) (R—June 10—581).
Strange Idola (5,700 feet) (Dustin Farnum—Star) (Fox) (R—June 10—580) (C—734, June 24).
Stay Down East (2 reels) (Arrow).
Step On It (4,225 feet) (Adapted from the story, "The Land of the Lost," by Courtney Ryley Cooper) (Hoot Gibson—Star) (Jack Conway—Director) (Universal) (R—May 20—340).
Strictly Modern (1 reel) (Harry Pollard—Star) (Pathe).
Stroke of Midnight, The (Adapted from the story by Dr. Selma Lagerlof) (6 reels) (Victor Seastrom—Star and Director) (Metro) (R—June 17—652).
Such Is Life in London's West End (1 recl) (R-C Pictures Corp.) (R—April 29—698).
Such Is Life in Monte Carlo (1 rcel) (R-C Pictures) (R—June 10—581).
Such Is Life in Voledam (1 reel) (R-C Pictures Corp.) (R—April 29—968).
Sweet Cookie (2 reels) (Arrow).
Sweet Mama (2 reels) (Arrow).
Swing Your Partners (1 reel) (Harold Lloyd—Star) (Pathe—Reissue).

T

Ten Seconds (2 reels (Lee Moran—Star) (Universal).
Texas (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
They're Off (Peggy O'Day—Star) (Francis Ford—Director) (Aywon) (R—May 27—417).
Timber Queen, The (Serial) (Ruth Roland—Star) (Fred Jackman—Director) (Pathe) (R—June 10—581).
They Like 'Em Rough (4,700 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (R—June 10—581).
Three Weeks Off (2 reels) (Lee Moran—Star) (Universal).
Through a Glass Window (4,490 feet)(May McAvoy—Star) (Maurice Campbell—Director) (Realart—Paramount) (R—April 29—971) (C—May 20—334).
To a Finish (4,000 feet) (Buck Jones—Star) (Bernard Durning—Director) (Fox) (R—June 10—578).
Told at Twilight (3 reels) (Reissue) (Baby Marie Osborne—Star) (Pathe) (R—May 6—90).
Tomale O! (2 reels) (Arrow).
Tooncrville Blues (2 reels) (Ira M. Lowry—Director) (Educational) (R—June 10—577).
Tracks (5,466 feet) (Noble Johnson—Star) (Joseph Franz—Director) (Associated Exhibitors) (R—June 17—654).
Trap (6 reels) (Lon Chaney—Star) (Robert Thornby—Director) (Universal) (R—May 13—196) (C—June 3—497).
Trail of Hate, The (5 reels) ("Big Boy" Guinn Williams—Star) W. Hughes—Director) (Di Lorenzo, Inc.) (R—June 3—501) (C—734, June 24).
Trouble (4,800 feet) (Jackie Coogan—Star) (Albert Austin—Director) (Sol Lesser) (R—June 3—499).
Trouble Doctor (2 reels) (Arrow).
Trouper, The (Gladys Walton—Star) (Universal).
Truthful Liar, The (5,243 feet) (Wanda Hawley—Star) (Thomas Heffron—Director) (Realart—Paramount) (R—29—972) (C—May 13—195).
Two-Fisted Jefferson (2 reels) (Arrow).

U

Uneasy Terms (2 reels) (Arrow).
United States Navy in tbe Making (Kineto) (R—June 10—581).
Urban Movie Cbat No. 11 (1 recl) (Kineto) (R—May 6—88).
Urban Movie Chat No. 13 (1 reel) (Kineto) (R—May 6—92).

V

Vacation Time (2 reels) (Arrow).
Veiled Woman, The (Hodkinson) (R—736, June 24).
Vengeance Is Mine (3 reels) (Irene Castle—Star) (Pathe—Reissue) (R—May 13—200).
Very Truly Yours (5,000 feet) (Shirley Mason—Star) (Harry Beaumont—Director) (Fox) (R—Msy 13—199).
Virgin's Sacrifice, A (Vitagraph) (Corrine Griffith).
Village Sheik (2 rcels) (Al St. John) (Fox) (R—June 10—578).

W

Wallflower, The (5,228 feet) (Colleen Moore—Star) (Rupert Hughes—Director) (Goldwyn) (R—May 13—196).
Watch Him Step (5 reels) (Richard Talmadge—Star) (Jack Nelson—Director) (Phil Goldstone) (R—May 13—200).
Watch Your Step (4,713 feet) (Cullen Landis and Patsy Ruth Miller—Featured) (Goldwyn) (R—April 29—972) (C—June 10—576).
Watching Eyes (4,577 feet) (Featured Cast) (Arrow) (R—May 20—343).
Western Speed (Charles Jones—Star) (William Wallace and Scott Dunlap—Directors) (Fox) (R—May 13—199) (C—June 3—497).
What Next; (2 reels) (Arrow).
When East Comes West (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
White Hell (6,100 feet) (Featured Cast) (Bernard Fiekel—Director) (Aywon—Charles E. Bartlett) (R—May 27—418).
Whose Husband Are You; (2 reels) (Arrow).
Why Pick on Me? (1 reel) (Harold Lloyd—Star) Pathe reissue).
When Good Fellows Get Togetber (2 reels) (Arrow).
Why Not Now? (2 reels) (Arrow).
Wife Trap, The (5,207 feet) (Mia May—Star) (Paramount) (R—May 13—200).
Wildcat Jorden (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Wise Duck, The (Fox) (R—May 27—418).
With Stanley in Africa (Serial) (Geo. Walsh and Louise Lorraine) (Universal).
Without Fear (4,406 feet) (Pearl White—Star) (Kenneth Webb—Director) (Fox) (R—April 29—970) (C—May 13—195).
Woman of No Importance, A (Adapted from Oscar Wilde's play of the aame name) (Featured Caat) (Denison Clift—Director) (Selznick) (R—June 17—653).
Woman Who Walked Alone (5,947 feet) (Adapted from John Colton's story, "The Cat That Walked Alone") (Dorothy Dalton—Star) (Paramount) (R—June 17—655) (C—734, June 24).
Women Who Fear (Playgoers Pictures).

Y

Yellow Stain, The (5,006 feet) (John Gilbert—Star) (Jack Dillon—Director) (Fox) (R—May 27—415) (C—June 3—497).
Yellow Men and Gold (5,224 feet) (Adapted from Gouverneur Morris' story of the same name) (Helene Chadwick and Richard Dix—Featured) (Irvin V. Willat—Director) (Goldwyn) (R—June 10—577).
Your Best Friend (Warner Brothers) (C—734, June 24).

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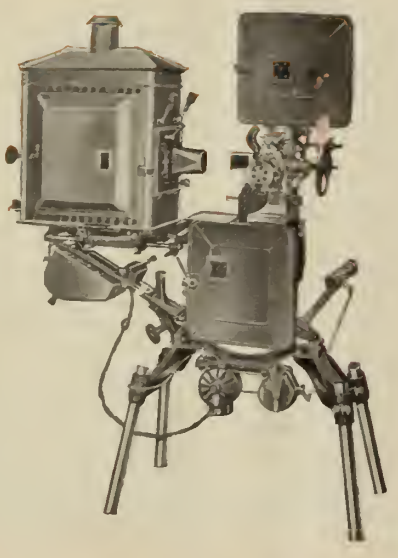

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